A

Grammatical Institute,

OF THE

ENGLISH LANGUAGE;

COMPRISING,

An easy, concise, and systematic Method of

EDUCATION,

Designed for the Use of *English* Schools

IN *AMERICA.*

IN THREE PARTS.

PART II.

CONTAINING,

A plain and comprehensive Grammar, grounded on the true Principles and Idioms of the Language; with an analytical Dissertation, in which the various Uses of the Auxiliary Signs are unfolded and explained: And an Essay towards investigating the Rules of English Verse.

BY NOAH WEBSTER, Jun. Esq.

Usus est Norma Loquendi. CICERO.

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PREFACE,

To the Second Part.

THE deſign of this Part of the Inſtitute, is to frame a Grammar of our own language upon its true principles, and calculate it for the benefit of common Engliſh ſchools. No Grammar, that has hitherto appeared, ſeems well adapted to anſwer this particular purpoſe. Mr. Dilworth's, which has had the moſt general circulation in America, is not conſtructed upon the principles of the Engliſh language; it is, to uſe the words of an eminent ſcholar and critic, "A mere Latin Grammar, very indifferently tranſlated." As to thoſe articles in which all languages agree, ſuch as the general definition of nouns, adjectives, &c. he is uſually right; but wherever our language is built upon principles peculiar to itſelf, he is invariably wrong. We are apt to be ſurpriſed, that men who made the languages their principal ſtudy, and during their whole lives, were employed in teaching youth, ſhould not diſcover that the Grammar of one language would not anſwer for another; but our wonder will ceaſe when we reflect, that the Engliſh nation at large have, till very lately, entertained the idea that our language was incapable of being reduced to a ſyſtem of rules; and that even now many men of much claſſical learning warmly contend that the only way of acquiring a grammatical knowledge of the *Engliſh Tongue*, is firſt to learn a *Latin Grammar*. That ſuch a ſtupid opinion ſhould ever have prevailed in the Engliſh nation---that it ſhould ſtill have advocates---nay that it ſhould ſtill be carried into practice, can be reſolved into no cauſe but the amazing influence of habit upon the human mind.

Our language has now arrived to a great degree of purity: and many writers of the laſt and preſent age, have, both in elegance and ſublimity of ſtyle, equaled, if not ſurpaſſed the Roman authors of the Auguſtan age. To frame ſuch a Grammar as to inſtruct our own youth, as well as foreigners, in this purity of ſtyle, is the buſineſs of a Grammarian---a buſineſs that appears to be not yet accompliſhed.

Dr. Lowth was well acquainted with the origin and genius of the language; and his *Short Introduction to Engliſh Grammar*, which is an original performance, cannot be ſtudied with too much attention. But his ſtyle and method, are not ſuited to the capacities of youth; his treatiſe was expreſsly deſigned for a *private and domeſtic uſe*, and is exceedingly well calculated for this particular purpoſe, as well as for ſchools of a higher claſs. But with reſpect to the Imperative Mode, the Paſſive Verb and ſome other matters of leſs moment, he ſeems to have fallen into obvious miſtakes; and in the inflexion of verbs he is exceedingly defective.

Mr. Buchanan, a later and much celebrated Grammarian, has given the world a *Regular Engliſh Syntax*; he has improved upon Dr. Lowth's method and made many judicious remarks upon the conſtruction and arrangement of periods: But in the particulars above mentioned, he is liable to the ſame exceptions as his predeceſſor.

Dr. Aſh has corrected ſome errors and ſupplied ſome defects of theſe Authors; but has omitted other articles of equal importance.

In the ſhort treatiſe here preſented to the public, I have endeavoured to throw the principles of our language into a ſtyle and method ſuited to the moſt ordinary capacities. I have generally adhered to the ſyſtems of the reſpectable authorities above mentioned: Whenever I have deviated, it was with reluctance, but with the fulleſt perſuaſion that I was warranted

warranted by the nature and idioms of the language.

In that new and complicated ſubject, the illuſtration of our helping verbs or auxiliary ſigns, I was obliged to ſtruggle with a multitude of embarraſſments almoſt inſuperable. And after my moſt laborious efforts to define their ſeveral meanings and explain their various combinations with accuracy and perſpicuity, I muſt confeſs the execution of the deſign is ſcarcely ſatisfactory even to myſelf. I was under a neceſſity of introducing a variety of diſtinctions and terms unknown to former Grammars, which may poſſibly offend thoſe who are firmly attached to the rules and forms of antiquity. But ſomething of this kind is certainly wanted: Our auxiliary ſigns enable us to expreſs the circumſtances of time and mode, of power, liberty, neceſſity, obligation, promiſe, determination and inclination, with greater clearneſs and preciſion, than can be done in any other language with which we are acquainted. But we have no Grammar that unfolds this intricate ſubject; and though we are enabled to learn our own language by the ear, yet foreigners ſeldom or never acquire ſuch a knowledge of our verbs as to uſe them with tolerable propriety. I have attended to their inveſtigation with uncommon aſſiduity and in my reſearches, have perhaps found more difficulties than I am able to remove. I flatter myſelf, however, that upon ſtrict examination, it will be judged that I have introduced no diſtinction without a difference, and that the propriety of any deviation from the received rules of former Grammars, is ſupported by the eſtabliſhed principles of the language.

The proſody of our language has been neglected or miſtaken as much as any part of Grammar. That maſter-key to the pronunciation of Engliſh, the ſyllabic accent, has been very little underſtood Mr. Sheridan is the firſt who has been ſenſible of its

its importance, and he is perhaps better acquainted with its utility in proſe than in verſe. An attempt to inveſtigate the rules of numerous compoſition and illuſtrate them by examples from the beſt authorities, ſeemed neceſſary to complete this Part of the Inſtitute.

In all the rules, definitions and illuſtrations, accuracy and perſpicuity have been my principal ſtudy; and I cannot but think that this will be ſufficient to juſtify the length of the Diſſertation on the Auxiliaries, as well as ſeveral repetitions in the examples of falſe conſtruction and inelegant arrangement.

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OF GRAMMAR.*

What is Grammar?

GRAMMAR is the art of ſpeaking and writing our thoughts with propriety.

What is the ſubject of Grammar?

Grammar treats of Letters, Syllables, Words and Sentences.

What is a Letter?

A *Letter* is a mark of a ſimple ſound, of which there are twenty ſix in Engliſh. We have alſo ſeveral ſimple ſounds expreſſed by double Letters.

What is a Syllable?

A *Syllable* is one letter, or a union of ſo many letters as can be pronounced at one breath. A *vowel* may make a ſyllable of itſelf; but conſonants without vowels, cannot make a ſyllable; except the half-vowels, which may make an imperfect ſyllable of themſelves.

The Engliſh vowels expreſſed by ſingle characters are a, e, i, o, u, y, w†. The ſounds of *oo* and *au* are alſo vowels.

The

* Grammar conſiſts of four parts; viz. Orthography, Proſody, analogy and Syntax. Orthography teaches to ſpell and write words with proper letters. Proſody teaches a true pronunciation of words. Analogy or Etymology teaches the derivation and declenſion of words. Syntax teaches the proper arrangement of words in Sentences. Orthography and Proſody in general, are the ſubject of the firſt part of this Inſtitute. Proſody, applied to verſe; Analogy and Syntax are the ſubjects of this ſecond Part or Grammar.

† *W* makes no ſyllable of itſelf, but aſſiſts in forming diphthongs. The powers of the Letters will be examined with accuracy in the ſecond edition of the Firſt Part of the Inſtitute.

The conſonants are b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z, ch, ſh, th, and zh, or *s* in *deluſion* and *ng* in *ſong*.

The half vowels are f, l, m, n, r, s, v, z, th, ſh, zh and ng.

Of WORDS.

What are Words?

Words are articulate ſounds uſed by common conſent as ſigns of ideas or notions.

Written words are compoſed of letters to which cuſtom has affixed certain ſounds.

How many ſorts of words are there?

Three, primitive, derivative, and compound.

What is a primitive word?

A primitive or ſimple word is ſuch as is not derived and can not be ſeparated into parts without deſtroying the word; as, man, hope, good, bleſs, agree.

What is a derivative word?

A derivative is a primitive word, with the addition of one or more ſyllables; as, man-ly, hope-leſs, good-neſs, bleſs-ing, agree-able.

What is a compound word?

A compound word is formed of two or more ſimple words; as, country-man, gold-ſmith, ink-horn; or of a ſimple word and a prepoſition; as, over-come, with-draw, dif-engage.

How muſt derivative words be ſpelled?

In general the primitive word muſt be preſerved entire; as, turn-ed, nation-al, book-iſh, learn-ing; but the following exceptions muſt be obſerved.

I.

When the primitive word ends with a vowel and the ſyllable that is added, begins with a vowel, the firſt vowel muſt be dropped; as in the following.

Primitive.	*Derivative.*	*Prim.*	*Deriv.*
fame	fam-ous	dance	danc-ing
move	mov-ed	trifle	trifl-ing
love	lov-ing	deſire	deſir-ing

But

But *e* muſt not be dropped after *c* and *g* before *able*, for this would render *c* and *g* hard; as, *ſerviceable*, if *e* be dropped, will be ſounded *ſervikable*.

If the ſyllable added begin with a conſonant, then the vowel of the primitive muſt be retained; as,

Prim.	*Deriv.*	*Prim.*	*Deriv.*
name	name-leſs	like	like-neſs
love	love-ly	grace	grace-ful
ſafe	ſafe-ty	confine	confine-ment

2.

When the primitive ends in *y*, it is changed into *i* in the derivative; as, envy, envi-ous, holy, holineſs. But *y* is retained before *i*; as in deny-ing, envy-ing.

3.

When a word of one or two ſyllables ends in a ſingle conſonant and the accent lies on the laſt ſyllable, the conſonant is doubled in the derivative; as, put, putting, pen, penned, prefer, preferred.

How many are the parts of ſpeech?

Nine, viz. the Article, Noun, Pronoun, Adjective, Verb, Adverb, Prepoſition, Conjunction, Interjection.

ARTICLE.

What is an Article?

An article is a word placed before a noun to ſhow how far its ſignification extends.

How many are the Engliſh Articles?

Two, *a* and *the*. *A* is placed before conſonants and before the vowels *y* and *w*; as, *a year*, *a week*: But for the eaſe of pronuciation, it becomes *an*, before *a*, *e*, *i*, *o*, *u*, and before a ſilent *h*; as, *an art*, *an egg*, *an inch*, *an ounce*, *an umbrella*, *an hour*.

How is the article a *uſed?*

The article *a* or *an*, is uſed to point out one ſingle thing of a kind; as, *a tree*, *a book*; but leaves us uncertain which one of the whole is meant: *A* is therefore called the *indefinite* article.

How

How is the article the *uſed?*

The is uſed to point out one thing or a number of things, which are ſuppoſed to be known; as, *the Commander in Chief, the Church, the twelve Apoſtles. The* is therefore called the definite article.

Is the article a *ever uſed before plural Nouns?*

Never, except before the adjectives *few, many, dozen, hundred, thouſand,* and *million.* We ſay with propriety, *a few men, a great many trees, a dozen books, a hundred towns, a thouſand ſoldiers, a million dollars;* tho' we muſt not ſay, *a men, a trees,* &c.

But *the* is uſed before both ſingular and plural nouns.

Is the *ever uſed before the adverbs,* more, moſt, leſs, leſt, better, beſt?

Sometimes it is, in order to mark the degree or quantity more preciſely. Example; *the more* I ſee it, *the better* I like it; I like this *the leſt* or *the beſt* of any.

N O U N.

What is a noun?

A *noun* or *Subſtantive* is the name of any thing that exiſts, and conveys an idea without the help of any other word; as, *book, pen, power, mind*.*

How is a noun divided?

Nouns are either *proper* or *common.*

What is a proper noun?

A proper noun is the name of an individual, when there is but one thing of that kind; as, *George, Philadelphia, Miſſiſippi.*

Note, All names of *perſons, kingdoms, cities, towns,* and *rivers,* are proper nouns and ought to be written with a capital letter.

Are

---

* Every thing that can be perceived by the five ſenſes, viz. hearing, ſeeing, feeling, taſting, ſmelling, is a noun. Alſo every thing that conveys an idea or notion to the mind, is a noun; as, will, delight, virtue, holineſs.

Are the articles a *and* the *uſed before proper nouns?*

Never, except by a figure; as, "Our General was *a* Fabius;" and a traitor is called "*an* Arnold;" or when there are two perſons of the ſame name; as, "*the* two Howes;" or when a common noun is underſtood; as, "*the* Hudſon," that is, "*the river* Hudſon." The reaſon is, becauſe without articles the names are as certain and determinate as they can be.

Will proper nouns admit of the plural number?

Never, except when there are two perſons of the ſame name; as, "the two *Howes;*" and in this caſe, they ſeem to become common nouns. But we can not ſay "the two *Boſtons,*" becauſe there is but one.

What is a common noun?

A *common* noun is the name of a ſort or ſpecies of things; as, *animal, horſe, fiſh, fowl. Animal* is a name *common* to all things that have life; *horſe* is a name *common* to a ſort of animals; *fiſh,* to another, and *fowl,* to another. Each of theſe therefore is a common noun.

NUMBER.

How many numbers are there?

Two, the Singular and Plural. The ſingular number ſpeaks of one thing; as, *hat;* the plural, of more than one; as, *hats.*

How is the plural number formed?

It is formed from the ſingular, by adding *s* or *es;* as, *tree, trees, fox, foxes.* When the word ends in *ch, ſh, ſs,* or *x,* the plural is made by adding *es;* as,

Singular.	*Plural.*	*Sing.*	*Plu.*
church	churches	glaſs	glaſſes
bruſh	bruſhes	box	boxes

Some nouns ending in *f* or *fe,* for the eaſe of pronunciation, make the plural by changing *f* into *v;* as,

Sing.	*Plu.*	*Sing.*	*Plu.*
life	lives	half	halves
knife	knives	ſtaff	ſtaves
wife	wives	loaf	loaves
leaf	leaves	ſheaf	ſheaves
calf	calves	ſhelf	ſhelves
ſelf	ſelves	wolf	wolves

The following nouns are irregular in the plural; viz.

Sing.	*Plu.*	*Sing.*	*Plu.*
man	men	die	dice
woman	women	louſe	lice
brother	brothers or brethren	mouſe	mice
		gooſe	geeſe
penny	pence	phenomenon	phenomena
child	children	ſeraph	ſeraphim
tooth	teeth	cherub	cherubim
foot	feet		

Have all nouns the ſingular number?

The following nouns, from the nature of the things they expreſs, are uſed only in the plural number; viz.

Aborigines	bowels	fetters	ſhears
aloes	bellows	gallows	thanks
alms	breeches	goods	tongs
amends	calends	lungs	trowſers
annals	compaſſes	news*	wages
archives	creſſes	pincers	
aſhes	embers	ſciſſors	
aſſets	entrails	ſnuffers	

What nouns have no plural number?

Names of virtues and vices, as pride, ſloth, gratitude, induſtry, &c. names of herbs, as, graſs, wheat, rye, &c.

N. B. Sheep, deer, hoſe, fern, are the ſame in both numbers.

C A S E.

* *News* is always plural and yet we always join to it a verb in the ſingular number; as, *What is the news?* &c. This is certainly an impropriety, however authoriſed by cuſtom.

CASE.

What is meant by case?

It means a different ending of a word to expreſs a different relation.

Have Engliſh nouns any caſes?

They have properly two *caſes* or different endings; the firſt is the name of the perſon or thing---the ſecond is made by adding an *s*, ſeparated from the word by an apoſtrophe; thus "John's book." This denotes poſſeſſion and may be called the *poſſeſſive caſe**

When nouns end in es *or* ſs, *how is the poſſeſſive formed?*

By adding an apoſtrophe, without *s*; as, "for goodneſs' ſake;" "on eagles' wings;" "Socrates' wiſdom."

Note, This phraſe, "the King of Great-Britain's ſoldiers," though admitted by Dr. Lowth, ſeems to be ungrammatical. Every phraſe that cannot be reſolved or analyzed by the rules of Grammar and the eſtabliſhed idioms of the language, ought to be rejected as a corruption. This ſeems to be the caſe with the foregoing phraſe†.

GENDER.

* When a noun ſtands as the agent to a verb, I ſhall call it the nominative word. When it follows a verb or prepoſition, I ſhall call it the objective word.

EXAMPLES.

Nom. words.	*Verbs.*	*Objective words.*	*Obj. words, After prepoſitions.*
John	eats	apples.	to John
ſhe	loves	virtue.	with them
he	eſteems	a friend	by honour
we	live.		from vice
they	remain.		in ſummer
they	ſee	us.	during winter
we	ſee	them.	againſt me

A pronoun before a verb may with propriety be called the nominative caſe; but it is immaterial.

† The following ſentence has a phraſe of the ſame kind. "Tiberius propoſed a new edict, which ſhould decree that all the *King of Pergamus's treaſure* ſhould be divided among the pooreſt of the citizens, who were to have a ſhare in the diſtribution of public lands, &c."

Ozell's tranſlation of Vertot's Revolutions. Vol. 2. page 40. Lond. Ed. 1770.

GENDER.

How many genders have nouns?

Two, maſculine and feminine. All males are maſculine; all females are feminine; and things without life are of no gender. Theſe, for the ſake of diſtinction, may be called *neuter*.

N. B. *Neuter* cannot properly be called a gender---it is rather a deſtitution of all gender; and in this ſenſe only I ſhall uſe it.

How are theſe different genders expreſſed?

Sometimes by different words; as,

Maſculine.	*Feminine.*	*Maſ.*	*Fem.*
Father	mother	bridegroom	bride
huſband	wife	bachelor	maid
brother	ſiſter	boy	girl
ſon	daughter	buck	doe
nephew	niece	bull	cow
man	woman	drake	duck
uncle	aunt	gander	gooſe

Sometimes by the words *male*, *female*, *man*, *maid*, prefixed to the common noun; as, a male-child, a female gameſter, a man-ſervant, a maid-ſervant.

But the regular ending of nouns feminine is in *eſs*; as in theſe that follow.

Maſ.	*Fem.*	*Maſ.*	*Fem.*
Abbot	abbeſs	peer	peereſs
actor	actreſs	prieſt	prieſteſs
adulterer	adultereſs	prince	princeſs
ambaſſador	ambaſſadreſs	poet	poeteſs
baron	baroneſs	prophet	propheteſs
benefactor	benefactreſs	ſhepherd	ſhepherdeſs
count	counteſs	ſorcerer	ſorcereſs
deacon	deaconeſs	tutor	tutoreſs
duke	ducheſs	traitor	traitreſs
elector	electreſs	tyger	tygreſs
emperor	empreſs	ſongſter	ſongſtreſs
governor	governeſs	ſeamſter	ſeamſtreſs
heir	heireſs	viſcount	viſcounteſs

jew

Maſ.	*Fem.*
jew	jeweſs
lion	lioneſs
marquis	marchioneſs
maſter	miſtreſs
patron	patroneſs
protector	protectreſs

Some make *ix* in the feminine.

Maſ.	*Fem.*
adminiſtrator	adminiſtratrix
executor	executrix
teſtator	teſtatrix
hero makes	heroine or heroeſs

Are not things without life ſometimes ſpoken of as male or female?

Very frequently. We ſay of the *Sun*, "*he* cheers the earth with the mild influence of *his* rays:" Of the *Moon*, "*ſhe* ſheds *her* ſilver beams:" Of a *ſhip*, "*ſhe* is a ſwift ſailor." And this figurative way of expreſſion, eſpecially in poetry, is highly ornamental.

PRONOUN.

What is a pronoun?

A *pronoun* is a word ſtanding for a noun.

How many things belong to a pronoun?

Four, viz. *perſon*, *number*, *gender*, and *caſe*. Pronouns, like nouns, have two numbers, the *ſingular* and *plural*; and are of all genders, *maſculine*, *feminine* and *neuter*.

How many perſons are there?

There are three perſons who may be the ſubjects of a diſcourſe; firſt the perſon ſpeaking, who calls himſelf *I*; ſecondly, the perſon ſpoken to, who is called *thou**; thirdly, the perſon ſpoken of, who is called, if a male, *he*; if a female, *ſhe*; if a thing without life, *it*. The firſt and ſecond perſons, being always

* *Thou* is uſed only in the ſacred or ſolemn ſtyle, as in the ſcriptures, in addreſſes to the Deity, and in ſome of the graver kinds of profane writings. The ſame is to be obſerved of *ye* in the plural. But in familiar diſcourſe and writings we now uſe *you*, which is always plural and ought always to be joined to a plural verb, tho' it be applied to an individual. Thus, *you was*, is as improper as, *you art*, *you haſt*. We ought to ſay, *you were*.

ways ſuppoſed preſent, and conſequently their ſex known, have no diſtinction of gender: Both men and women ſay *I* and *thou*. But the third perſon, being often abſent, and the ſex unknown, it is neceſſary that its gender ſhould be diſtinguiſhed by different words; thus maſ. *he*; fem. *ſhe*; neut. *it*; As the ſubjects of diſcourſe are many, therefore theſe perſons have the plural number; as,

Singular.			*Plural.*		
1	2	3	1	2	3
I,	thou,	he, ſhe or it.	we,	ye or you,	they.

How many caſes have pronouns?

Pronouns have three caſes, the *nominative*, *poſſeſſive* and *objective*.

The three perſonal pronouns are thus declined or varied to expreſs number and caſe.

	First Perſon.		Second Perſon.		
	Sing.	*Plu.*		*Sing.*	*Plu.*
Nominative,	I	we	Nom.	thou	ye or you
Poſſeſſive,	mine	ours	Poſſ.	thine	yours
Objective,	me	us	Obj.	thee	you

Third Perſon.

	Sing.			*Plu.*
	Maſ.	*Fem.*	*Neut.*	
Nom.	he	ſhe	it	they
Poſſ.	his	hers	its	theirs
Obj.	him	her	it	them

The perſonal pronouns have the nature of ſubſtantives and as ſuch ſtand by themſelves. The others, being joined to nouns, like adjectives, may be called *pronominal adjectives*; ſuch as *thy*, *my*, *her*, *our*, *your*, *their*. *This*, *that**, *other*, *any*, *ſome*, *one*, *none*, may be called *definite* pronouns, becauſe they *limit* or *define* the extent of the noun to which they are

* *This* and *theſe* refer to ſomething *preſent*; *that* and *thoſe* to ſomething *abſent*.

are joined. The three firſt are varied to expreſs number.

Sing.	*Plu.*
this	theſe
that	thoſe
other	others

But they have no variation of caſe.

What part of ſpeech are who, which *and* that *?*

Who, *which** and *that* are called *relative* pronouns, becauſe they refer to ſome noun going before, called therefore the antecedent; as, "there was a *man*, *who* ſaw the action;" where *who* is a relative and *man* is its antecedent. *Who* is varied thus, nom. *who*, poſſ. *whoſe*, obj. *whom*.

Who, *which* and *what*, when they aſk queſtions, are called *interrogatives*.

What, is a peculiar word, including both the relative and antecedent; as, this is *what* I took; that is, *that which* I took.

What are each, every *and* either *called?*

Each, *every* and *either*, are called *diſtributive pronouns* becauſe they denote a number taken *ſeparately*; as, "here are five boys, *each* of whom is ſtudious;" where *each* refers to every individual taken *ſeparately* from the others.

What is the uſe of own *and* ſelf?

Own and *ſelf* are added to ſome pronominal adjectives to expreſs *oppoſition* or *emphaſis*; as, "I did it *myſelf*." "It is my *own*." But, *ſelf*, which makes *ſelves* in the plural, like a noun, is often employed as ſuch.

Note

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* *Who* is applied to perſons only, and *which* to things. Formerly *which* was applied to perſons alſo, tho' very improperly. Thus we read in the ſacred writings, "There was a certain rich *man*, *which* had a ſteward." "Ye are *they*, *which* juſtify yourſelves." It ought to be *who* in theſe and in all other places where the antecedent is a perſon.

Note 1, When a perſon does an action upon himſelf; that is, when the ſame perſon is both the *agent* and the *object*, the word that follows the verb in the objective caſe, may be called a reciprocal pronoun; as, "he loves *himſelf.*" This pronoun is always formed with the termination *ſelf*; as, *herſelf*, *themſelves*, &c.

Note 2, All nouns and pronouns are of the third perſon, except *I* and *thou*, *we* and *you* or *ye*.

ADJECTIVE.

What is an adjective?

An adjective is a word added to a noun to expreſs its quality; as, a *good houſe*, a *wiſe man*, a *virtuous woman*: Here *good*, *wiſe*, and *virtuous* are adjectives added to the nouns, *houſe*, *man*, *woman*, to expreſs their qualities. Therefore *adjectives* alone cannot make ſenſe, but muſt always refer to ſome noun, *expreſſed* or *underſtood**.

Have adjectives any variation?

They are not varied to expreſs *number*, *gender* or *caſe*. But as qualities may be of very different degrees, theſe are expreſſed by three different endings, which are called *degrees of compariſon*, viz. the *poſitive*, *comparative*, and *ſuperlative*.

How are the comparative and ſuperlative degrees formed?

By *r* or *er*, *ſt* or *eſt* added to the poſitive: Thus,

Poſitive.	*Comparative.*	*Superlative.*
wiſe	wiſe*r*	wiſe*ſt*
mild	mild*er*	mild*eſt*
great	great*er*	great*eſt*

Or by the adverbs *more* and *moſt*, *leſs* and *leſt*, placed before the poſitive; as

wiſe	more wiſe	moſt wiſe
wiſe	leſs wiſe	leſt wiſe

All monoſyllables may be compared by *er* and *eſt* and many diſſyllables; as.

happy	happier	happieſt
polite	politer	politeſt

All

* That is, omitted in the ſentence, but neceſſary in the ſenſe.

All adjectives *may* be compared by *more* and *moſt*; and moſt adjectives of more than *one* ſyllable and all of more than *two*, *muſt* be compared by *more* and *moſt*, *leſs* and *leſt*.

Irregular Adjectives.

Poſ.	*Comp.*	*Sup.*
good	better	beſt
bad	worſe	worſt
fore	former	firſt
little	leſs	leſt
many or much	more	moſt
near	nearer	neareſt or next
old	older or elder	oldeſt or eldeſt
late	later or latter	lateſt or laſt

VERB.

What is a verb?

A *verb* is a part of ſpeech that ſignifies *being* or *doing*.

How many kinds of verbs are there?

Two, tranſitive and intranſitive*. A tranſitive verb implies ſome action that paſſes over from the agent

* This is the moſt accurate and unexceptionable diviſion of verbs; the common diviſion into *active*, *paſſive* and *neuter* is faulty. Many verbs commonly called *active*, imply no action at all, or of the mind only; as, to *ſee*, to *deſire*, to *feel*; while ſome that are ranked under the term *neuter*, imply *action* merely; as, to *run*, to *fly*, &c. The diviſion into tranſitive and intranſitive, admits of no exception.

As to *paſſive* verbs, we have no ſuch thing in the language. I cannot better expreſs my ideas on this ſubject, than in the words of Dr. Aſh, in a Grammar prefixed to his Dictionary. He obſerves that "Properly ſpeaking, there is no *paſſive* verb in the English language; for though, *I am loved*, is commonly called a *paſſive* verb, yet *love* is no part of the *verb*, but a *participle* or *adjective* derived of the verb, *love*." "I am very ſenſible that the

agent to the object; as, *he loves virtue.* Here the action of *loving* passes from the agent *he* to the object *virtue.* *What*

the greatest man*, perhaps, that ever wrote on the subject, is of a different opinion. He says, "There are three kinds of verbs active, *passive* and neuter." And when he comes to the grammatical resolution of this sentence, "*In whom I am well pleased;*" he tells us that *am* is "The indicative mode, present time, and first person singular of the neuter verb *to be*; *well* an adverb; *pleased* the passive participle of the verb *to please*, making with the auxiliary verb *am*, a *passive* verb." The consideration of this, I must confess, could by no means induce me to suppress the above note. In parsing every word should be considered as a distinct part of speech; for though two or more words may be united to form a mode, a tense or a comparison; yet, it seems quite improper to unite two or more words to make a noun, a verb or an adjective, &c."

I am happy to find my own opinion supported by so respectable an authority as Dr. Ash; both with regard to the passive verb and the imperative mode. Grammarians, conforming to the inflection of Latin verbs, without attending to the principles of our own language, have considered the verb *let* merely as an auxiliary sign and have used it to form the first and third Persons of the imperative mode. It may be doubted whether, in any case, the imperative admits of these persons; the second person only being the object of command or exhortation. But in most cases, *let* is certainly a principal verb, of the same import as *permit* or *suffer*, and used in the second person of the imperative mode. These expressions therefore, *let me write*, *let him write*, so far from being the first and third persons, are in fact the second person of the imperative. In some instances, they are merely advisory, but in many cases, they imply a command, directed to a second person.

If a person hold me fast and I say to him, *let me go*, I presume no one will contend that this is a command or exhortation directed to myself. In the first person plural, *let us go*, has the force of advice and exhortation to a number, among whom, the speaker includes himself, and this may possibly be called the first person of the imperative; but, *let me*, *let him* and *let them*, must be considered as the second person, implying the same as *suffer* or *permit* me, &c. The Romans used the first person of the subjunctive mode for the purpose of exhorting; not having any first person in the imperative. The French imperative has all persons, except the first of the singular. The English imperative has no person but the second; to supply the place of the first and third in other languages, we use the verb *let*, with a pronoun in the objective case and a verb in the infinitive.

* Dr. Lowth, followed by Buchanan.

What is an intranſitive verb?

An intranſitive verb implies *action* or *being* which is all confined to the agent or nominative word; therefore no object can follow the verb; as, *I remain ---he lives---it dies---we run.*

How do we know a tranſitive verb from an intranſitive?

If a verb will admit an object after it, it is tranſitive; as, "I admire fidelity." "I abhor treachery." If a verb will not admit an object after it, it is intranſitive; as, "I remain him." "I ceaſe vice." The impropriety of theſe laſt expreſſions, ſhows that the verbs *remain* and *ceaſe*, are intranſitive.

Verbs intranſitive admit objective words after them of the ſame ſignification; as, "to live a life of virtue." "to dream a dream, &c."

In verbs are to be conſidered, the perſons, numbers, modes and tenſes.

How many perſons are there?

Three, in each number, *I*, *thou*, and *he*, *ſhe* or *it* in the ſingular number; *we*, *ye* or *you*, and *they* in the plural. Theſe are the agents or nominative words to verbs.

How many numbers are there?

Two, the ſingular, and plural, as in nouns.

The modes and tenſes are explained in the diſſertation.

What are participles?

Participles are words derived of verbs, and have the nature of verbs, adjectives or nouns. They always end in *ing*, *d*, *t*, *n* or *ght*; as from the verbs, *move*, *dwell*, *write*, *teach*, are derived the participles, *moving*, *moved*, *dwelt*, *written*, *taught**.

How

* The diviſion of participles into active, perfect and paſſive, is by no means accurate; and that into, preſent, perfect and paſſive, is wholly defective. Participles in *ing*, or of the preſent tenſe, as they are uſually denominated, are as often uſed in the paſt and future tenſes, as in the preſent; as, *I was writing* or *I shall*

How do the Engliſh form the different modes, tenſes and perſons of the verbs?

Principally by the help of ſeveral ſmall words which are called, from their uſe, *auxiliaries*, that is, helpers.

The proper uſes of the Engliſh auxiliaries being ſo intricate and embarraſſing, eſpecially to foreigners, and ſo little underſtood even by thoſe to whom the language is vernacular, I ſhall attempt a critical inveſtigation of the ſubject in the following

DISSERTATION.

MODE.

Mode is the manner of repreſenting a being or action.

The Modes are five; the Infinitive, Indicative, Imperative, Potential and Subjunctive. The infinitive expreſſes an action or being indefinitely, without regard to number or perſon; as, *to ſee, to learn.*

The indicative *declares* ſome action abſolutuly or aſks a queſtion in order to obtain a declaration; as, *I ſee, do I ſee?*

The imperative commands and exhorts; as, *ſee, do thou ſee.*

The potential declares the *liberty*, *power*, *neceſſity*, *inclination* and *obligation* of the agents, which are expreſſed

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ſhall be writing. Neither are they always *active*; for we can find very little activity in a perſon that is *ſleeping*, a tree that is *ſtanding* or a plant that is *growing*.

Thus particip es in *ed*, *t*, *n*; as, *loved*, *taught*, &c. are uſed in all tenſes indifferent'y; as, *I am loved*, *I ſhall be taught*; and in either an active or paſſive ſenſe, *I have taught* or *I am taught*. In general they are mere adjectives or nouns and can not be ſaid to belong to tenſe any more than *kind* or *ſmooth*: I chooſe therefore to call them by one general name, *participles*, leaving it for the Inſtructor to determine, by the ſenſe, wherever they occur, whether they be nouns, or adjectives, or retain the ſignification of the verbs from which they are derived

preſſed by the ſigns, *may*, *can*, *muſt*, *would*, *ſhould*, &c.

The ſubjunctive repreſents an action under ſome *condition* or *limitation*, or elſe *doubtful*; and is always preceded by a verb or ſome conjunction; as, *if*, *though*, *unleſs*, *whether*, &c.

TENSE.

Tenſe is the time of an action or being.

Time is, ſtrictly ſpeaking, divided only into preſent, paſt, and future. But as we have occaſion to point out the time of action with more preciſion, we are obliged to uſe other artificial tenſes both ſimple and compound. I ſhall therefore divide the tenſes as uſual into preſent, imperfect, perfect, pluperfect, and future, with the compound perfect and future.

The preſent tenſe repreſents an action as now performing; as, *I write.*

The imperfect expreſſes an action that is paſt; as, *I wrote.*

The perfect repreſents an action as paſt and completed; as, *I have written.*

The pluperfect repreſents an action as paſt, prior to ſome period of time ſpecified in the ſentence; as, "*I had written*, when he came in."

The future repreſents an action as yet to come; as, *I ſhall write.*

We uſe a tenſe compounded of the perfect and future, which I call the compound future: this denotes that at ſome time ſpecified, an action will be paſt; as, "when you have ſupped, *I ſhall have finiſhed* my buſineſs."

The expreſſion, *I may have written*, ſeems to be a compound of the preſent and perfect, in the potential mode. It expreſſes a *preſent* poſſibility that an action has been done in ſome *paſt* time: This I call the compound perfect.

But there is another important diſtinction of tenſes, peculiar to the Engliſh Language, viz. into *indefinite* and *definite.*

The indefinite tenſes repreſent an action as preſent, paſt or future, in a vague indeterminate manner; the definite, aſcertain ſome particular time or circumſtances of action.

The definite tenſes are formed by the verb *to be* and the participle in *ing*; as, *I am writing*. The difference in the uſe of theſe tenſes, requires particular explanation.

Preſent Indefinite.

I love. I write. } Theſe expreſſions, though evidently in the preſent tenſe, do not denote any particular exerciſe of body or mind now performing or exiſting---they convey general and vague ideas. Indeed in many inſtances there is very little reference to time or action; for, *he writes a good hand*, is often uſed to ſignify merely ſkill in writing.

Definite.

I am loving. I am writing. } Theſe ſignify that I am now in the actual exerciſe of the paſſion of love, or performing the action of writing.

Imperfect indefinite*.

I loved. I wrote. } Here is no particular time pointed out; the phraſes may refer to yeſterday or laſt year; but both ſeem to imply a completion of the actions; for we may ſay, "*I loved* him yeſterday, though I deſpiſe him to day."

Definite.

I was loving. I was writing. } We uſe this tenſe to point out the preciſe period when an action was performing, and it commonly has reference to ſome other event mentioned as taking place at the ſame time; as, "*I was writing*, when you came in."

Perfect

* This tenſe ſeems not ſo properly called the imperfect; for, in this expreſſion, *I wrote a letter laſt week*, the action is as perfectly paſt as in, *I have written*; but it is a matter of little conſequence, provided we underſtand the tenſes.

Perfect indefinite.

I have loved. } This tenſe ſhows the action to
I have written. } be completed; but leaves it indeterminate as to the point of time.

Definite.

I have been loving. } We uſe this tenſe to expreſs an action we have juſt finiſhed; as, "I have juſt been drinking;" or the length of time we have been employed; as, "I have been writing theſe two days;" or when a compariſon is made in point of time, between different employments; as, "I have been writing, while you have been playing" In all which inſtances, the tenſe is as definite as poſſible.
I have been writing. }

Pluperfect indefinite.

I had loved. } This tenſe ſhows that an action
I had written. } was prior to ſome other event and complete at the time of the event; but does not determine at what diſtance of time.

Definite.

I had been loving. } This is uſed, when an action
I had been writing. } has juſt been performing, prior to ſome event; as, "when you came in, I had juſt been telling my friend."

Future indefinite.

I ſhall love. } This ſignifies merely that an event
I ſhall write. } will take place in ſome future time; as, "I ſhall write a letter to morrow."

Definite.

Definite.

I ſhall be loving.
I ſhall be writing.

This is uſed when we foretell that an action will be performed at the ſame period with another action or event; as, "I ſhall be writing when you will be aſleep."

Compound future indefinite.

I ſhall have loved.
I ſhall have written.

This tenſe has been explained already; and the definite form, *I ſhall have been writing*, is rarely uſed; though by no means improper; as, "by the time you arrive, *I ſhall have been writing* an hour.

AUXILIARY SIGNS OR HELPING VERBS.

The Engliſh auxiliary ſigns are, do, be, have, ſhall, will, may, can, ſhould, would, might, could, and muſt, with their variations.

D O.

Do which makes *did* in the paſt time, is uſed either as a tranſitive verb, or as an auxiliary. As a tranſitive verb, it ſignifies *to perform*, and is varied in all modes and tenſes, with the help of the auxiliary ſigns and its participle *done;* as, I have done, I might have done, &c. But as an auxiliary, it is uſed only in the preſent and imperfect tenſes, to anſwer the following purpoſes:

1. To expreſs emphaſis; as, "Perdition catch my ſoul, but I *do* love thee."

2. To ſave the repetition of another verb; as, "you write better than I *do:* that is, than I write."

3. To aſk queſtions; as, *do* I write? or expreſs command; as, *do* you write.

In all other caſes, it ſeems to be inelegant and obſolete.

B E.

Be is either a principal verb or an auxiliary. When a principal verb, it is intranſitive, ſignifying merely

merely *being* or *exiſtence*, and is varied in all modes and tenſes with the auxiliaries and its participle *been*; as, I have been, I could have been, &c. As an auxiliary, it is merely a ſign of time, and aſſiſts in forming the various modes and tenſes of our principal verbs, as will be hereafter explained.

H A V E.

Have is both a principal verb and an auxiliary. When a principal verb, it is tranſitive and ſignifies to *hold* or *poſſeſs*. It is uſed in all modes and tenſes with the other auxiliaries; as, *I have*, *I ſhall have*, *I had had*; in which laſt expreſſion, the firſt *had* is an auxiliary, and merely a ſign of the pluperfect tenſe, and the laſt, a tranſitive verb, denoting poſſeſſion.

As an auxiliary, it is merely a ſign of time.

S H A L L.

Shall is always a ſign of the future tenſe.

In the firſt perſon, both ſingular and plural, ſhall ſimply foretells an event; as, "I or we *ſhall* go to-morrow."

But in the ſecond and third perſons, it promiſes; as, "you ſhall have your money to-morrow;" or, it implies determination or threatning in the ſpeaker; as, "he *ſhall* go, or I will puniſh him."

The ſeveral ſignifications of *ſhall* are alſo variouſly affected by the manner in which it is uttered. In the firſt perſon without emphaſis, it foretells; but when uttered with emphaſis, it expreſſes a much greater degree of certainty; as, "I *ſhall* be there, you may depend on it." In the ſecond and third perſons, without emphaſis, it barely promiſes; as, "he ſhall be paid:" but with emphaſis, it promiſes with determination; as, "he *ſhall* have his money at all events;" or it has the force of a threatning or command; as, "you *ſhall* behave better; the boys *ſhall* ſtudy, or I will puniſh them."

W I L L.

WILL.

This is alſo a ſign of the future tenſe; but for the moſt part, is directly the reverſe of *ſhall;* that is, it has the ſame force or meaning as *ſhall*, but in different perſons. In the firſt perſon, it promiſes; as, "I will write:" In the ſecond and third, it ſimply foretells; as, "you will or he will go to Philadelphia." An emphaſis, in the firſt perſon, adds force to a promiſe and amounts to a determination in the perſon promiſing; as, "I *will* come, upon my honour; I *will* go, at all events." An emphaſis in the ſecond and third perſons foretells an event with greater aſſurance.

MAY.

May expreſſes *poſſibility* or *liberty*, and properly belongs to the preſent tenſe of the potential mode. It denotes poſſibility; as, "I may go perhaps, but it is uncertain;" or it denotes liberty; as, "Maſter tells me that I may go;" and it is always abſolute or unconditional.

CAN.

Can expreſſes *power* ſolely; as, "I can go, if I pleaſe." It belongs to the preſent tenſe of the potential mode, and is always abſolute or unconditional.

SHOULD.

Should has various uſes. It belongs to all tenſes indifferently, and ſignifies obligation, event or determination. In the firſt perſon, ſhould, without emphaſis, expreſſes event conditionally; as, "I ſhould go, if it did not rain." With emphaſis, it expreſſes obligation; as, "my friend is in diſtreſs, and I *ſhould* help him." In the ſecond and third perſons it expreſſes obligation without emphaſis; as, "you ſaw your freind in diſtreſs and ſhould have relieved him." He ſaw, &c. But with emphaſis, it expreſſes the reſolution of the ſpeaker; as, "had I been there, he *ſhould* have gone at all events;" implying a right in the ſpeaker to command him. But

ſhould

ſhould eſpecially in the firſt perſon plural, is often uſed to expreſs obligation without emphaſis.

WOULD.

Would in the firſt perſon, without emphaſis, is uſed to expreſs a promiſe or intention conditionally; as, "I would go, if I had a horſe." With emphaſis, it imports a reſolution of the ſpeaker, which upon certain conditions, he was determined to carry into effect; as, "I *would* have gone, had I been in your place." In the ſecond and third perſons, without emphaſis, it denotes intention or inclination or even event conditionally; as, "you would purchaſe, if you were able." With emphaſis, it carries an idea of the ſettled purpoſe or determination of the perſon ſpoken of; as, "he *would* rule, if he could;" in which caſe *could* is alſo emphatical.

Would in the ſecond and third perſons is alſo uſed to denote the certainty of an event which depended on the will of another perſon, who, unleſs ſome circumſtances had prevented, would ſurely have carried his purpoſe into effect; as, "you *would* have gone, if I had had the care of you." "He, *would* behave better, if his maſter were preſent."

In this phraſe "I would adviſe my friend to accept of the offer," there is no condition expreſſed, but the ſenſe evidently implies one. If I mean to give my advice abſolutely, I expreſs myſelf thus, "I adviſe or do adviſe him;" but "I would adviſe," implies a condition that "if I were a proper perſon," or "if my advice were aſked," then, &c. But *would* has, in many caſes, uſurped the place of *do* and is uſed to expreſs a poſitive declaration; I think improperly; as when a perſon is aſked if he will drink a glaſs of wine and he replies, "I *would* not chuſe any." He means abſolutely, "he *does* not chuſe any" and abſurdly uſes a conditional form of expreſſion.

MIGHT.

MIGHT.

Might is derived from *may*, but differs from it in this; *may* is an unconditional declaration of poſſibility or liberty; *might* expreſſes the ſame poſſibility or liberty under a condition, which defeats the effect; as, "I might go, if my maſter would permit." It is uſed in both the preſent and paſt tenſes. In the preſent tenſe it is always conditional; as in the foregoing example. In the paſt tenſe, it is either abſolute or conditional: *Abſolute;* as, "I might have gone then, but had no inclination;" *conditional*; as, "I might have gone, if buſineſs had not detained me."

COULD.

The ſame obſervations apply to *could*, which is derived from *can* and expreſſes the power of doing an action. In the preſent tenſe it is always conditional; in the paſt tenſe, either abſolute or conditional.

MUST.

This auxiliary denotes neceſſity. It has no variation, but is uſed in almoſt all tenſes of the potential mode.

Some Grammarians, if not all, have uſed *might*, *could*, *would*, and *ſhould*, as ſigns of the imperfect tenſe only of the ſubjunctive mode and made little or no difference between the ſubjunctive and potential. In both theſe particulars they appear to me to be inaccurate. The foregoing auxiliary ſigns are more frequently uſed in the preſent tenſe than in the imperfect. In the preſent tenſe they are always conditional---in the paſt tenſe either abſolute or conditional, according to the nature of the ſentence. "I might go, if I had a horſe" is preſent time and conditional; "I might not go yeſterday, but may go to day," are abſolute declarations; the firſt in the paſt time and the laſt in the preſent.

In the ſubjunctive mode they are alſo uſed as ſigns of the imperfect tenſe; as, "I told him that I could go;

go; you ſaid that I might go, &c." As to a diſtinction between the potential and ſubjunctive modes, it appears to me as real and important, as any diſtinction in Grammar. Whenever there is a declaration that ſomething is or is not ſo, it is called the indicative mode. When there is a declaration, not that an action is done or not, but that there is a power, liberty &c. of doing it, it is called with propriety the potential mode. Theſe modes are independent of all others and may ſtand alone, except the conditional tenſes of the potential, which have a neceſſary connexion with ſome other mode, which is uſually the ſubjunctive. But the ſubjunctive mode, is always dependent either on ſome conjunction or ſome preceding verb. The dependence of the modes upon each other may be thus explained.

1.

The abſolute tenſes of the potential mode may ſtand alone; but when they have any connexion with another mode, they are preceded or followed by an abſolute declaration in the indicative mode, or a doubtful tenſe of the ſubjunctive.

Examples.

Potential.	*Indicative.*
I can write	but I will not.
	Subjunctive.
I can write	if I pleaſe, *or* if I have a pen.

2.

The conditional tenſes of the potential, always imply a ſubjunctive, though it is very often omitted. But if they are preceded or followed by any verb, it muſt be by a conditional tenſe of the potential, or hypothetical tenſe of the ſubjunctive.

Examples.

Potential.	*Subjunctive.*
I could write	if I had a pen, *or* if I pleaſed.
I could write	if I would.

Theſe are invariable rules; as will appear by uniting

ing the abſolute tenſes with the conditional. Thus "I can write, but I would not;" "I can write, if I pleaſed;" "I could write, if I pleaſe," are evident improprieties. It is true we ſay, "I could write, but I will not," but here is a condition implied; viz. "I could write *if I pleaſed;* but I will not."

It muſt be further obſerved that when I ſpeak of the conditional tenſes of the potential, I do not mean that the condition is contained in this mode; for, *might*, *would*, *could*, and *ſhould*, are all abſolute, unleſs they are rendered conditional by ſome phraſe in the ſubjunctive mode, either expreſſed or underſtood.

INTERROGATIVE SENTENCES.

The general rule for forming an interrogative phraſe in Engliſh, is, to place the nominative word after the auxiliary; and if there be two auxiliary ſigns, the nominative follows the firſt; as, Do I write? Have I been writing? In this ſituation, ſeveral of the auxiliaries acquire different meanings which demand explanation.

WILL.

Will cannot with propriety be uſed in aſking queſtions in the firſt perſon; The expreſſions, *Will I write? Will we write?* are abſurd and ungrammatical.

Will you write? refers to the will or determination of the perſon addreſſed and is followed by a promiſe, *I will.*

Will he write? refers to the will or determination of the third perſon, with which the perſon addreſſed is ſuppoſed to be acquainted, as appears by the anſwer, *he will.*

The ſame remarks apply to the ſecond and third perſons plural.

SHALL.

Shall aſks queſtions in any perſon.

Shall I write? refers to the will of another and is followed by a declaration in the nature of a command, *you ſhall.*

Shall

Shall you write? refers to the intention or determination of the perſon addreſſed and is anſwered by, *I ſhall.*

Shall he write? refers to the will of the perſon addreſſed and ſuppoſes he has a right to command the perſon ſpoken of; it is therefore followed by an anſwer expreſſing the determination of the perſon addreſſed, *he ſhall.*

WOULD.

Would never aſks queſtions in the firſt perſon. It is ſometimes uſed by way of echo, when we repeat a queſtion aſked by another; as, "would you purchaſe that lot of goods?" The perſon not diſtinctly hearing the queſtion, repeats it, *would I?* But this is an affront both to grammar and to good manners.

Would you write? is both preſent and paſt time; but moſt commonly preſent, it refers to the inclination of the perſon addreſſed, provided he were in the place of the perſon ſpeaking, or in ſome other particular circumſtances, and is anſwered by a conditional promiſe, *I would;* that is, "if you were in my ſituation, *would you ſell your houſe?*" The anſwer is, "if I were in your ſituation, *I would, or would not ſell my houſe.*

Would he write? refers to the inclination of a third perſon, upon condition he were in certain circumſtances. It ſuppoſes the perſon enquired of, knows what the inclination of the perſon ſpoken of, would be under thoſe circumſtances; and his anſwer, grounded upon that ſuppoſition, is expreſſive of the event of that diſpoſition, *he would.*

SHOULD.

Should I write? This enquires whether it is my duty to write, either poſitively or conditionally; and is anſwered by *you ſhould*, which, without emphaſis, always expreſſes obligation.

Should you write? The meaning of *ſhould* here depends upon the manner in which it is uttered.

Without

Without emphaſis it enquires concerning an event merely and is anſwered by *I ſhould*, which declares what my conduct would be under certain circumſtances. But with emphaſis it either expreſſes a ſtronger aſſurance of an event, or a perſon's obligation; in which caſe, the anſwer is alſo emphatical.

Should he write? without emphaſis, refers merely to the obligation of the perſon, and the anſwer is declaratory of that obligation, *he ſhould*. But with emphaſis, it refers to the determination of another perſon, which is expreſſed by an emphatical anſwer, *he ſhould*.

The other auxiliaries, in the interrogative form, have no particular uſes that require explanation.

Before I proceed to inflect a regular verb, with the auxiliaries, it is neceſſary to exhibit the ſeveral uſes and differences of theſe difficult ſigns, *ſhall*, *will*, *ſhould*, and *would*, by a comparative view of them in different perſons.

Future tenſe. Singular.

Foretelling.	*Promiſe and determination.*	
I ſhall	will	learn.
thou wilt	ſhalt	
he will	ſhall	

Plural.

we ſhall	will	learn.
ye or you will	ſhall	
they will	ſhall	

Preſent tenſe.

An event mentioned under a condition, without emphaſis.

Sing.		Plu.	
I ſhould	learn.	we ſhould	learn.
thou wouldſt		ye or you would	
he would		they would	

A determination under a condition expreſſed by emphaſis.

Sing.

Sing.		Plu.	
I would thou ſhouldſt he ſhould	learn.	we would ye or you ſhould they ſhould	learn.

Obligation.

With emphaſis.		*With emphaſis.*	
I ſhould *without emphaſis.* thou ſhouldſt he ſhould	learn.	we ſhould *without emphaſis.* ye or you ſhould they ſhould	learn.

Note. It is difficult to determine, in all caſes, to which tenſe theſe words belong; whether to the preſent, paſt, or future. The time can be aſcertained only by the ſenſe of the phraſe where they occur.

The inflection of a regular Engliſh verb and the ſeveral combinations of auxiliaries, in all modes and tenſes, may be exhibited and explained in the following

EXAMPLE.

INFINITIVE MODE.

Preſent Tenſe.	Indefinite,	to learn.
	Definite,	to be learning.
Perfect.	Indefinite,	to have learned.
	Definite,	to have been learning.
Participles.	learning,	learned.

INDICATIVE MODE.

Preſent Tenſe. Indefinite.

Singular.		Plural.		
1	I learn *or* do learn.	1	we	learn *or* do learn.
2	thou learneſt *or* doſt learn.	2 fol.	ye	
3 fol*.	he learneth *or* doth learn.	2 fam.	you	
3 fam.	he learns *or* does learn.	3	they	

Definite

* *Sol.* ſtands for, ſolemn ſtyle; *fam.* for, familiar ſtyle.

Definite.

I am, thou art, he is } learning. we, you*, they } are learning.

Imperfect Tenſe. Indefinite.

I learned *or* did learn. thou learnedſt *or* didſt learn. he learned *or* did learn. we, you, they } learned *or* did learn.

Definite.

I was, thou waſt, he was } learning. we, you, they } were learning.

Perfect Tenſe. Indefinite.

I have, thou haſt, ſol. he hath, fam. he has } learned. we, you, they } have learned.

Definite.

I have, thou haſt, ſol. he hath, fam. he has } been learning. we, you, they } have been learning.

Pluperfect Tenſe. Indefinite.

I had, thou hadſt, he had } learned. we, you, they } had learned.

Definite.

I had, thou hadſt, he had } been learning. we, you, they } had been learning.

Future Tenſe. Indefinite.

foretell. *prom. & determ.*

I ſhall, thou wilt, ſhalt, he will, ſhall } learn.

foretell. *prom. & determ.*

we ſhall, you will, they will, will, ſhall, ſhall } learn.

Definite.

* I ſhall make uſe of *you* only, in this example; *ye* may be ſupplied by the inſtructor. In the third perſon ſingular, *he* only is mentioned; *ſhe* and *it* may be ſupplied by the inſtructor as occaſion requires.

Definite.

Sing.			Plu.		
I ſhall,	will	be learn-	we ſhall,	will	be learn-
thou wilt,	ſhalt	ing.	you will,	ſhall	ing.
he will,	ſhall		they will,	ſhall	

Future Tenſe. Compound.

I ſhall,		have	we ſhall,		have
thou wilt,	ſhalt	learned.	you will,	ſhall	learned.
he will	ſhall		they will,	ſhall	

N. B. Some Grammarians, particularly Mr. Buchanan, have placed this tenſe in the ſubjunctive mode; but with what propriety, I cannot conceive. It is as poſitive, unconditional a declaration, as any expreſſion in the language; and appears to belong to the indicative mode, as much as the future ſimple or any other tenſe.

IMPERATIVE MODE.

This mode has no diſtinction of tenſes and no perſon but the ſecond; the perſon to whom an addreſs is made, being the only ſubject of command.

Singular.	Plural.
Learn *or* learn thou	Learn *or* learn you
or do thou learn.	*or* do you learn.

Definite form.

Be learning *or*	Be learning *or*
be thou learning *or*	be you learning *or*
do thou be learning.	do you be learning.

The definite form of this mode is ſeldom uſed, except in verbs that ſignify bodily motion or employment; as, "be going immediately;" or when a perſon is commanded to do ſomething while another thing is performing; as, "be ſtudying, while I am hearing your brother."

POTENTIAL MODE.

The tenſes of this mode are divided into preſent, imperfect, perfect and future; and into abſolute and conditional.

Preſent

Preſent Tenſe. Abſolute. Indefinite.

This declares an abſolute liberty, power or neceſſity of doing an action.

Singular.

Liberty. I may, thou mayſt, he may
Power. I can, thou canſt, he can } learn.
Neceſſity. I muſt, thou muſt, he muſt

Plural.

we, you, they may / can / muſt } learn.

Definite.

I may be learning, &c. It is needleſs to ſet down the definite tenſes at large; the ſtudent may form them, by ſubſtituting *be learning* in the place of *learn* in the preſent and future; and *been learning* in the place of *have learned* in the paſt tenſes.

Preſent Tenſe. Conditional. Indefinite.

This expreſſes *liberty*, *power*, *obligation*, *promiſe*, *event*, &c. under ſome condition or limitation, which prevents the effect.

Liberty. I might, thou mighteſt, he might
Power. I could, thou couldſt, he could } learn.
Oblig. &c. I ſhould, thou ſhouldſt, he ſhould
Prom. &c. I would, thou wouldſt, he would

we, you, they might / could / ſhould / would } learn.

The condition is not always expreſſed; but is always implied, and it may precede or follow the potential mode; as, "if I had books, I might learn," or "I might learn, if I had books."

This conditional form is alſo uſed abſolutely as an imperfect tenſe, eſpecially in negative and interrogative ſentences; as, "I might not go yeſterday;" "I could not go," "would he go?" &c. Sometimes in affirmative ſentences; as, "Thoſe Iſlanders, by

by being leſs expoſed to foreign intercourſe, *could* more eaſily *preſerve* their laws and their virtues."

Eſſay on the characters of women.

But we more commonly uſe the following form for time paſt.

Perfect Tenſe. Abſolute or conditional. Indefinite.

I might, thou mighteſt, he might
I could, thou couldſt, he could
I ſhould, thou ſhouldſt, he ſhould } have learned.
I would, thou wouldſt, he would
I muſt, thou muſt, he muſt

we, you, they { might / could / ſhould / would } have learned.

Theſe expreſſions, when unattended with a condition, in the ſubjunctive mode, are abſolute declarations; as, "I could have gone to Hartford yeſterday;" that is, I had it in my power. But, "I could have gone, if I had had a horſe;" is purely conditional.

Some writers upon this ſubject, have introduced this form of expreſſion, "I might *have had* learned," as a pluperfect of the potential mode; a phraſe that does not belong to the language, and I preſume, is found in a few Grammars only: There being no poſſible caſe in which the ſame word can be uſed as an auxiliary twice in the ſame phraſe.

Perfect Tenſe. Definite.

The definite form of the foregoing tenſe, is, "I might have been learning," &c.

Perfect Tenſe. Compound. Indefinite.

I may
thou mayeſt } have learned.
he may

we
you } may have learned.
they

Definite.

I may have been learning, &c.

This tenſe denotes a *preſent* poſſibility that ſomething has been done in time *paſt*. It is an unconditional declaration.

Future Tenſe. Indefinite.

This is varied like the preſent tenſe abſolute, and is diſtinguiſhed only by ſome ſubſequent word, denoting futurity, or by the evident meaning of the phraſe.

I may
I can
I muſt
} learn to-morrow, next week, &c.

Definite.

I may
I can
I muſt
} be learning, to-morrow, &c.

The conditional form of the preſent is alſo uſed as a future, eſpecially *would* and *ſhould*. "I would go, or I ſhould go to-morrow, if I had a horſe," are evidently future and by no means ungrammatical. But whether *might* can with propriety be uſed as future, ſeems rather doubtful.

SUBJUNCTIVE MODE.

This mode is uſed to expreſs ſomething of a doubtful, contingent, or indeterminate nature. It is always preceded by ſome other verb on which it has dependence; or by ſome conjunction, implying *condition, ſuppoſition*, &c. as, *if, unleſs, though, whether, leſt* or *except*. Its tenſes ſeem to require a curious diſtinction which I have never ſeen ſufficiently illuſtrated. Whenever we ſpeak of a matter of certainty, we uſe the indicative mode after any of the foregoing conjunctions. For example, "*though* Arnold *was* an American by birth, yet he betrayed his country." Here is no doubt with reſpect to the fact; we therefore uſe the indicative mode *was*, after *though*. But when there is any doubt or condition with reſpect to the fact, we uſe the ſubjunctive mode; as, "though he *ſlay* me yet will I put my truſt in him." Job xiii. 15. Here is a condition implied; it would therefore be improper to uſe the indicative, "though he *ſlays* me, &c. But in this mode

mode we uſe another tenſe, which has not been noticed; and which implies the ſuppoſition of a fact directly the reverſe of what is mentioned. That is, an affirmative ſentence amounts to a full declaration in the negative; and a negative ſentence implies a declaration or confeſſion of the affirmative. Thus, "if I were in Charleſtown," ſuppoſes I am not in Charleſtown; but, "if I were not in Hartford," implies a full certainty that I am in Hartford. This tenſe which, in principal verbs, is the ſame as the imperfect of the indicative mode, I ſhall denominate *hypothetical*; the other, the doubtful tenſe.

When we ſpeak of a fact certain in our own minds or granted by all parties, we uſe the indicative; as, "if I *am* writing, it is not your concern."

When we ſpeak of a doubtful matter, we uſe the ſubjunctive mode; "if I be writing*."

When we ſpeak of a fact which we allow is not ſo, but if it were, we want to inform what the conſequence would be, we uſe the imperfect tenſe of the indicative mode; as, "if I were writing;" or rather, "if I *wrote* as well as you do, I ſhould think myſelf an excellent penman." This phraſe thus uſed, becomes preſent time and belongs to the ſubjunctive mode. This perhaps will hardly be admitted; and yet it is a tenſe as much uſed as any in the language. The phraſes, "I would go, if it *did* not rain;" "I would walk, if I *were* not lame;" "I would ride, if I *had* a horſe;" "if he *attended* to his ſtudies, he would make a figure, in the literary world;" are as frequent as any in the language; they

* At leaſt this was formerly the caſe. It ſeems to be now cuſtomary to uſe the indicative to expreſs a doubt; and probably cuſtom will in time get the better of the ancient rules of propriety and baniſh the doubtful tenſes of the ſubjunctive mode from the language. We ſay, *if he is*, *if you are*, in caſes of uncertainty, and *you be*, *I be*, in declaratory phraſes. This is however an error and a real misfortune to the language, becauſe it deſtroys a diſtinction that is eſſential and ought to be preſerved.

they are evidently preſent time and deſerve a ſeparate place in Grammar. It is needleſs to enquire how this came to be the caſe or to object to its propriety. Cuſtom is ſovereign in the uſe of language; and when univerſal invariable cuſtom has introduced and eſtabliſhed any form of expreſſion, we may poſſibly doubt its analogy to the rules of other languages, but ought not to ſcruple its propriety in our own.

Preſent Tenſe. Doubtful. Indefinite.

If, &c. I, thou, he } learn *or* do learn. we, you, they } learn *or* do learn.

Definite.

If, &c. I, thou, he } be learning. we, you, they } be learning.

This tenſe is preceded or followed by a poſitive declaration in the indicative or potential modes; as, "if I learn I ſhall, or may, or can be a ſcholar."

Preſent Tenſe. Hypothetical. Indefinite.

If, &c. I learned *or* did learn. thou learnedſt *or* didſt learn. he learned *or* did learn. we, you, they } learned *or* did learn.

Definite.

If, &c. I were, thou wert, he were } learning. we, you, they } were learning.

This tenſe is preceded or followed by the conditional form of the potential; as, "if I learned as faſt as he does, I *ſhould be* as great a ſcholar."

This ſame form of expreſſion, which is uſed as a hypothetical tenſe in preſent time, is alſo uſed as the imperfect tenſe doubtful. For example, "if I *learned* wit when young, I ſhall be prudent in old age." This is evidently paſt time and implies uncertainty. That it is a diſtinct form of expreſſion from the preſent hypothetical, is evident from this conſideration, that it is attended with an abſolute declaration;

ration; whereas the hypothetical is always attended with a conditional declaration. Thus, "if I learned as faſt as you do, I *ſhould* be a ſcholar," is hypothetical; but "if I learned when young, I *ſhall* be wiſe in old age," is doubtful. The firſt is attended with a conditional ſign, *ſhould*; the laſt with a poſitive declaration, *ſhall*.

The ſame diſtinction of *doubtful* and *hypothetical*, runs through all the ſeveral modes of expreſſing power, liberty, obligation, &c. The auxiliaries *may*, *can*, *muſt*, form the doubtful tenſes; and *might*, *would*, *could*, and *ſhould*, the hypothetical. Theſe may be called, by way of diſtinction, the auxiliary tenſes of the ſubjunctive mode.

E X A M P L E.

Preſent Tenſe.	Doubtful.	Indefinite.
If, &c.	I may, thou mayeſt, he may I can, thou canſt, he can I muſt, thou muſt, he muſt	learn.
we, you, they	may can muſt	learn.

Theſe imply a doubt whether there be a *liberty*, *power*, or *neceſſity* of doing an action; and this tenſe is always followed by an abſolute declaration in the indicative mode; as, "if I can learn the ſcience of geography, *I will*."

The definite form is, "if I can be learning," &c.

Preſent Tenſe.	Hypothetical.	Indefinite.
If, &c.	I might, thou mighteſt, he might I could, thou couldſt, he could I ſhould, thou ſhouldſt, he ſhould I would, thou wouldſt, he would	learn.
we, you, they	might could ſhould would	learn.

Theſe, in affirmative ſentences, imply a ſuppoſition that

that there is no *liberty, power, inclination,* or *obligation,* to do an action. But in the negative form, they imply a ſuppoſition that there *is* liberty, &c. of doing an action. This tenſe is followed by the conditional form of the potential mode; as, "if I might learn, I would."

Note, *Should* and *would,* in this form, refer to event and inclination rather than to obligation and perhaps belong more properly to the future tenſe.

The ſame diſtinction and the ſame remarks apply to the paſt time.

	Perfect Tenſe.	Doubtful.	Indefinite.
If, &c.	I have	learned.	we have learned.
ſol.	thou haſt		you
fam.	he hath		they
	he has		

Definite.

If, &c.	I have	been learning.	we have been learning.
ſol.	thou haſt		you
fam.	he hath		they
	he has		

Theſe imply an uncertainty whether I have learned or been learning or not; and are followed by abſolute declarations; as, "if I have learned, or been learning, I *have done* my duty and *ſhall be* the wiſer man."

	Perfect Tenſe.	Hypothetical.	Indefinite.
If, &c.	I had	learned.	we had learned.
	thou hadſt		you
	he had		they

Definite.

If, &c.	I had	been learning.	we had been learning.
	thou hadſt		you
	he had		they

This tenſe, in the affirmative form, ſuppoſes that I have not learned and in the negative form, ſuppoſes that I have learned. It is always followed by the conditional

conditional tenſes of the potential mode; as, "if I had learned wit when young, I *ſhould be* more prudent." "If I had not read Virgil when young, I *would* read him now." The firſt is affirmative and ſuppoſes that I did not learn wit when I was young; the laſt is negative and ſuppoſes I did read Virgil when I was young.

This ſame tenſe, when followed by a poſitive declaration, is uſed as a pluperfect; as, "though he had learned to read, yet he was no penman." But this implies a certainty or conceſſion of the fact, and ſeems rather the indicative mode.

The foregoing paſt tenſe refers to a fact merely; but when there is a reference to the *liberty*, *power*, *inclination*, *neceſſity* or *obligation*, to do an action, it is expreſſed by the paſt tenſe of the potential mode, ſubjoined to a conjunction.

Perfect Tenſe. Indefinite.

If, &c. I might, thou mighteſt, he might
I could, thou couldſt, he could
I ſhould, thou ſhouldſt, he ſhould
I would, thou wouldſt, he would
I muſt, thou muſt, he muſt
} have learned.

we, you, they might, could, ſhould, would, muſt } have learned.

Definite.

If, &c. I might have been learning, &c.

This is the ſame tenſe as the foregoing; but the queſtion is not whether I learned or not; but whether I had liberty, &c. to learn. This tenſe is followed by a declaration in the paſt tenſe of the potential mode; as, "if I could have gone, I *ſhould*."

Note, *Should* and *would*, in this tenſe, without emphaſis denote merely *event* and *inclination*, in all the three perſons. With emphaſis, *ſhould* denotes

denotes obligation and *would* a fixed intention or determination.

The ſame remarks will perhaps apply to the following.

Future Tenſe. Indefinite.

If, &c. I ſhould *or* would / thou ſhouldſt *or* wouldſt / he ſhould *or* would } learn.

we / you / they } ſhould *or* would learn.

Definite.

If, &c. I ſhould *or* would be learning, &c.

Future Tenſe. Compound. Indefinite.

If, &c. I ſhould / thou ſhouldſt / he ſhould } have learned. we / you / they } ſhould have learned.

Definite.

If, &c. I ſhould have been learning, &c.

This tenſe ſignifies, that upon condition, at a certain future time, an action ſhall be paſt, &c.

Both futures are followed by conditional forms of expreſſion.

Note, The conjunction is very often omitted and the nominative placed after the verb or auxiliary; as, "were I preſent," inſtead of, "if I were preſent;" "had I been learned," inſtead of, "if I had been learned." This is a common mode of expreſſion and by no means inelegant.

In the inflection of the foregoing regular verb, the ſeveral combinations of auxiliaries have been delineated, and their uſes explained But it has been remarked before, that *be*, *do* and *have* are often principal verbs; the firſt intranſitive and the two laſt, tranſitive; for which reaſon it is neceſſary to decline them at large, in all modes and tenſes.

The Engliſh not having any paſſive verb, make uſe of the verb *be*, joined with the participle in *ed*, *en*,

en, *t*, or *ght*, derived of tranſitive verbs, or what has been called the paſſive participle; which form of expreſſion preciſely anſwers to the Latin and Greek paſſive verb. Let the learner therefore be informed that by adding this participle of any tranſitive verb, to the following inflection of *be*, he has the Engliſh form of Latin paſſive verbs.

INFINITIVE MODE.

Preſent, to be. *Participles.*
Paſt, to have been. being, been.

INDICATIVE MODE.

Preſent.

I am, thou art, he is } taught, moved, &c.
we, you, they } are.

Imperfect.

I was, thou waſt, he was
we, you, they } were.

Perfect.

I have, thou haſt, he has } been.
we, you, they } have been.

Pluperfect.

I had, thou hadſt, he had } been.
we, you, they } had been.

Future.

foretell.	*prom. &c.*		*foretell.*	*prom. &c.*	
I ſhall,	will	} be.	we ſhall,	will	} be.
thou wilt,	ſhalt		you will,	ſhall	
he will,	ſhall		they will,	ſhall	

Compound.

I ſhall, thou wilt, ſhalt, he will, ſhall } have been.
we ſhall, you will, ſhall, they will, ſhall } have been.

Note, *Shall*, in the ſecond and third perſons of this tenſe, is uſed only when ſubjoined to ſome

conjunction; as, "by the time *that* you ſhall have been there an hour," &c. and it denotes event merely.

IMPERATIVE MODE.

Be *or* be thou	Be *or* be you
or do thou be.	*or* do you be.

POTENTIAL MODE.

Preſent. Abſolute.

I may, thou mayeſt, he may
I can, thou canſt, he can } be.
I muſt, thou muſt, he muſt

we, you, they { may / can / muſt } be.

Conditional.

I might, &c.
I could, &c.
I ſhould, &c. } be.
I would, &c.

we, you, they { might / could / ſhould / would } be.

Note, *It were*, is often uſed for, *it would be*, in this tenſe, and that by our beſt writers.

The foregoing is uſed as an imperfect tenſe, eſpecially in negative and interrogative ſentences; as, "I might or could not be." "Could he be? &c.

Perfect. Both Abſolute and Conditional.

I might, &c.
I could, &c.
I ſhould, &c. } have been.
I would, &c.

we, you, they { might / could / ſhould / would } have been.

This tenſe, when abſolute, is followed by a poſitive declaration; as, "I might have been there, but I had no inclination for it." When conditional, it is followed or preceded by a condition; as, "I might have been there, if I had been well."

Perfect. Compound.

I may
thou mayeſt } have been
he may

we
you } may have been.
they

Future

Future.

This is no otherwiſe diſtinguiſhed from the preſent abſolute, than by ſome ſubſequent words; as, "I may be next week," &c.

SUBJUNCTIVE MODE.

Preſent. Doubtful.

If, &c.	I thou he	be.	we you they	be.

Hypothetical.

If, &c.	I were thou wert he were	we you they	were.

Imperfect. The ſame as the foregoing.

Perfect. Doubtful.

If, &c.	I have thou haſt he has	been.	we you they	have been.

Hypothetical.

If, &c.	I had thou hadſt he had	been.	we you they	had been.

Future.

If, &c.	I ſhould *or* would thou ſhouldſt *or* wouldſt he ſhould *or* would	be.	we you they	ſhould *or* would be.

Future Compound.

If, &c.	I ſhould thou ſhouldſt he ſhould	have been.	we you they	ſhould have been.

Note, The doubtful forms of power, liberty, &c. are expreſſed by the preſent tenſe abſolute of the potential mode; as, "if I may, can," &c. and the hypothetical forms, by the conditional tenſes of the ſame mode; as, "if I might," &c.

It may be further remarked, that the definite tenſes of verbs are all formed by adding the participle in *ing*, to the foregoing verb in all its variations.

The

The indicative form of the future is alſo very often uſed with a preceding conjunction; as, "if I ſhall," &c.

INFINITIVE MODE.

Preſent Tenſe. Indefinite, to do.
Definite, to be doing.
Perfect Tenſe. Indefinite, to have done.
Definite, to have been doing.

INDICATIVE MODE.

Preſent.

Indefinite.			Definite.
I do thou doſt fol. he doth fam. he does	we you they	do.	I am doing, &c.

Imperfect.

Indefinite.			Definite.
I did thou didſt he did	we you they	did.	I was doing, &c.

Perfect.

Indefinite.				Definite.
I have thou haſt fol. he hath fam. he has	done.	we you they	have done.	I have been doing, &c.

Pluperfect.

Indefinite.			Definite.
I had thou hadſt he had	done.	we you they	had done.	I had been doing, &c.

Future.

foretell. *prom. &c.*		*foretell.* *prom. &c.*	
I ſhall, will		we ſhall, will	
thou wilt, ſhalt	do.	you will, ſhall	do.
he will, ſhall		they will, ſhall	

Compound.

Compound.

foretell.	*prom. &c.*		*foretell.*	*prom. &c.*
I ſhall			we ſhall	
thou wilt, ſhalt	} have done.		you will, ſhall	} have done.
he will, ſhall			they will, ſhall	

IMPERATIVE MODE.

Do *or* do thou
or do thou do.

Do *or* do you
or do you do.

POTENTIAL MODE.

Preſent. Abſolute.

I may, thou mayeſt, he may
I can, thou canſt, he can } do.
I muſt, thou muſt, he muſt

we, you, they { may / can / muſt } do.

Conditional.

I might, &c.
I could, &c.
I ſhould, &c. } do.
I would, &c.

we, you, they { might / could / ſhould / would } do.

The foregoing is uſed as an imperfect tenſe eſpecially in negative and interrogative ſentences; as, "I could not do it then." "Could he do it?"

Perfect. Abſolute or Conditional.

I might, &c.
I could, &c } have done.
I ſhould, &c. }
I would, &c.

we, you, they { might / could / ſhould / would } have done.

Perfect. Compound.

I may
thou mayeſt } have done.
he may

we
you } may have done.
they

Future.

The ſame as the preſent abſolute, and known only by ſome words denoting futurity; as, "I may do it next week, &c.

N. B. The definite tenſes are formed, as in the

example of a regular verb, by ſubſtituting *be doing* in the place of *do* in the preſent and future and *been done* in the place of *done* in the paſt.

SUBJUNCTIVE MODE.

Preſent. Doubtful.

If, &c. I / thou / he } do. we / you / they } do.

Hypothetical.

If, &c. I did / thou didſt / he did } we / you / they } did.

Imperfect.

If, &c. I did, &c. like the foregoing.

Perfect Tenſe. Doubtful.

If, &c. I have / thou haſt / he has } done. we / you / they } have done.

Hypothetical.

If, &c. I had / thou hadſt / he had } done. we / you / they } had done.

Future.

If, &c. I ſhould, *or* would / thou ſhouldſt, *or* wouldſt / he ſhould, *or* would } do. we / you / they } ſhould *or* would do.

The doubtful forms of *power*, *liberty*, &c. are expreſſed by the abſolute tenſes of the potential mode, ſubjoined to ſome conjunction; as, "if I may do." The hypothetical forms are expreſſed by the conditional tenſes of the ſame mode ſubjoined to ſome conjunction; as, "if I might or could do."

INFINITIVE MODE.

Preſent,	to have.
Paſt,	to have had.
Participles,	having, had.

INDICATIVE

INDICATIVE MODE.

Preſent.

I have		we	
thou haſt		you	} have.
he has		they	

Note, The definite form of this verb is ſeldom uſed. The only inſtance that occurs to me at preſent, is when it is followed immediately by a noun and paſſive participle; as, "he is having his cloaths mended." But this is by no means elegant, for which reaſon I ſhall omit the definite tenſes in the inflection of this verb.

Imperfect.

I had		we	
thou hadſt		you	} had.
he had		they	

Perfect.

I have	} had.	we	} have had.
thou haſt		you	
he has		they	

Pluperfect.

I had	} had.	we	} had had.
thou hadſt		you	
he had		they	

Future.

foretell.	*prom. &c.*		*foretell.*	*prom. &c.*	
I ſhall,	will	} have.	we ſhall,	will	} have.
thou wilt,	ſhalt		you will,	ſhall	
he will,	ſhall		they will,	ſhall	

Future Compound.

I ſhall		} have had.	we ſhall		} have had.
thou wilt,	ſhalt		you will,	ſhall	
he will,	ſhall		they will,	ſhall	

IMPERATIVE MODE.

Have *or* have thou	Have *or* have you
or do thou have.	*or* do you have.

POTENTIAL.

POTENTIAL MODE.

Preſent. Abſolute.

I may, &c. I can, &c. I muſt, &c.	have.	we, you, they	may can muſt	have.

Conditional.

I might, &c. I could, &c. I ſhould, &c. I would, &c.	have.	we, you, they	might could ſhould would	have.

In interrogative and negative ſentences, the foregoing is uſed as an imperfect tenſe; and ſometimes in affirmative ſentences.

Perfect. Abſolute or Conditional.

I might, &c. I could, &c. I ſhould, &c. I would, &c.	have had.	we, you, they	might could ſhould would	have had.

Perfect. Compound.

I may thou mayeſt he may	have had.	we you they	may have had.

Future.

I may have, to-morrow, &c.

SUBJUNCTIVE MODE.

Preſent. Doubtful.

If, &c.	I thou he	have.	we you they	have.

Hypothetical.

If, &c.	I had thou hadſt he had		we you they	had.

The foregoing is alſo uſed as the imperfect Tenſe.

Perfect. Doubtful.

If, &c. fol. ſam.	I have thou haſt he hath he has	had.	we you they	have had.

Hypothetical.

Hypothetical.

If, &c.	I had thou hadſt he had	had.	we you they	had had.

Future.

If, &c.	I ſhould *or* would thou ſhouldſt *or* wouldſt he ſhould *or* would	have.	we you they	ſhould *or* would have.

The remarks made under the ſubjunctive of *be* and *do*, with reſpect to the doubtful and hypothetical forms of *power*, &c. apply to this verb.

In the foregoing analyſis of verbs in the Subjunctive mode, I have explained them according to their uſual ſenſe, when preceded by the conjunction *if*. But when preceded by other conjunctions, the phraſes vary their meaning according to the purport of the conjunction. The difference however is immaterial and will lead into no ſenſible errors.

With reſpect to the auxiliaries, it is to be further obſerved, that *have* is uſed only before the participles ending in *ed*, *t*, or *n*. *Be* is uſed before all participles. All the other auxiliaries are uſed only before the verb in its original form; and the paſt time will admit no preceding auxiliary. For example.

Preſent.	*Paſt.*	*Participles.*
do.	did.	done†, doing.

may can muſt might could ſhall will ſhould would	do.	have be	done.
		be doing.	

Here it is obſervable that *may*, *can*, &c. are employed before the preſent tenſe *do* or the verb in its original

† This was originally ſpelt *doen*.

original form. The paſt time *did* admits no auxiliary. The participle *done* is uſed after *have* and *be*, but *be* only is uſed with *doing*.

When an auxiliary is joined to a verb, the auxiliary only is varied; as, "I *ſhall* do, thou *ſhalt* do," &c.

When two or more auxiliaries are joined to a verb, the firſt auxiliary only is varied; as, "I *have* been learned, thou *haſt* been learned," &c.

Intranſitive verbs will very ſeldom admit of the paſſive form; in ſome inſtances they will---and when this is the caſe, the participle, joined with the auxiliary *be*, becomes a mere adjective, and the verb is intranſitive; as, "I am fallen, I am grown," &c.

IRREGULAR VERBS.

All Engliſh verbs that make the paſt time and participle in *ed*, are accounted regular: All that vary from this rule may be called irregular. I ſhall rank the whole of our irregular verbs under three heads; firſt thoſe that make the preſent tenſe, paſt and participle all alike; as,

Preſent.	*Paſt.*	*Participle.*
hurt	hurt	hurt

Of this kind are the following: beat, burſt, caſt, coſt, cut, heat, hit, knit, let, put, read, rent, rid, ſet, ſhed, ſhred, ſhut, ſlit, ſplit, ſpread, thruſt, wet.

The addition of *ed* after *d* or *t*, would render the ſound of the word diſagreeable; as, *hitted*, *putted*, &c. for which reaſon it is omitted.

Note, *Beat* ſometimes makes *beaten* in the participle, and *beat*, *heated*.

2.

Thoſe that make the paſt time and participle alike, but different from the preſent time; as the following,

Preſent.	*Paſt & Part.*	*Preſent.*	*Paſt & Part.*
Awake	Awoke	bend	bent
abide	abode	unbend	unbent
be	been	bereave	bereft
behold	beheld	beſeech	beſought

bind

Preſent.	*Paſt & Part.*	*Preſent.*	*Paſt & Part.*
bind	bound	leap	leapt or leaped
bleed	bled	lend	lent
breed	bred	loſe	loſt
bring	brought	make	made
build	built or builded	mean	meant
buy	bought	meet	met
catch	caught	pay	paid
creep	crept	rend	rent
deal	dealt	ſay	ſaid
dig	dug	ſeek	ſought
dream	dreamt	ſell	ſold
dwell	dwelt	ſend	ſent
feed	fed	ſhoot	ſhot
feel	felt	ſleep	ſlept
fight	fought	ſling	ſlung
find	found	ſmell	ſmelt
flee	fled	ſpend	ſpent
fling	flung	ſpin	ſpun
freight	freighted*	ſtand	ſtood
geld	gelt or gelded	ſtick	ſtuck
gild	gilt or gilded	ſting	ſtung
gird	girt or girded	ſweep	ſwept
grind	ground	ſweat	ſwet
hang	hung or hanged	teach	taught
have	had	tell	told
hear	heard	think	thought
keep	kept	weep	wept
lay	laid	wind	wound
lead	led	work	wrought
leave	left	wring	wrung

3.

Thoſe that have the preſent, paſt and participle all different; as the following,

Preſent Tenſe.	*Paſt.*	*Participle.*
BEAR	bore or bare	borne or born
begin	began	begun
bid	bade	bidden

bite

* A regular verb.

Preſent Tenſe.	*Paſt.*	*Participle.*
bite	bit	bitten
blow	blew	blown
break	broke	broken
chepr	chid	chidden
chooſe	choſe	choſen
cleave	clove or clave	cloven or cleft
come	came	come
crow	crew	crowed
dare	durſt	dared
die	died	dead
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forſake	forſook	forſaken
freeze	froze	frozen
get	got	gotten
give	gave	given
go	went	gone
grow	grew	grown
hew	hewed	hewn
hide	hid	hidden
hold	held	holden
know	knew	known
lade	laded	laden
load	loaded	loaded or loaden
ly or lie	lay	lain
mow	mowed	mown
ride	rode	ridden
ring	rang	rung
riſe	roſe	riſen
run	ran	run
ſee	ſaw	ſeen
ſaw	ſawed	ſawn

ſeeth

Preſent Tenſe.	*Paſt.*	*Participle.*
ſeeth	ſod	ſodden
ſhave	ſhaved	ſhaven
ſhake	ſhook	ſhaken
ſhear	ſheared	ſhorn
ſtrew	ſtrewed alſo	ſtrewn
ſtrow	ſtrowed	ſtrown
ſhew	ſhewed alſo	ſhewn
ſhow	ſhowed	ſhown
ſhrink	ſhrank	ſhrunk
ſing	ſang	ſung
ſink	ſank	ſunk
ſit	ſat	ſitten
ſlay	ſlew	ſlain
ſlide	ſlid	ſlidden
ſmite	ſmote	ſmitten
ſow	ſowed	ſown
ſpeak	ſpoke	ſpoken
ſpring	ſprang	ſprung
ſteal	ſtole	ſtolen
ſtink	ſtank	ſtunk
ſtrike	ſtruck	ſtruck
ſpit	ſpat,	ſpitten
ſtrive	ſtrove	ſtriven
ſwear	ſwore	ſworn
ſwell	ſwelled	ſwollen
ſwing	ſwang	ſwung
ſwim	ſwam	ſwum
take	took	taken
tear	tore	torn
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
win	won	won
wear	wore	worn

Preſent Tenſe.	*Paſt.*	*Participle.*
weave	wove	woven
write	wrote	written
wax	waxed	waxen

For the rules of forming regular participles, both in *ed* and *ing*, ſee pages eighth and ninth.

Here let it be again obſerved that no auxiliaries can with propriety be joined with the paſt time. The expreſſions, *I have wrote*, *I have bore*, *I have began*, *I have drove*, &c. which are ſo much in vogue, are ſhocking improprieties: The childiſh phraſes, *you am*, *I is*, &c. are not more repugnant to the rules of Grammar.

And yet men of the firſt reputation, will indulge faſhionable errors, which they know have a tendency to embarraſs a language built on the ſimpleſt principles, and eventually to deſtroy all rules of analogy. An ancient Roman would be ſtartled to hear a Latin Grammarian uſe *ille fuit amatus eſt*; a Frenchman, to hear, *il a punit*---and the moſt unlettered Engliſhman would laugh to hear another ſay, *he has went*, or *it will be gave*; and yet, *I have wrote*, *have drove*, &c. which are quite as improper, have become ſo familiar to our ears, that we can every hour hear them uttered by ſome of our beſt Grammarians without a ſmile of ridicule. *I have written*, *have driven*, &c. are as eaſy to be learned and employed as the paſt tenſe *wrote* and *drove*; and it is inexcuſable to ſacrifice propriety to any conſideration whatever.

As no abuſes of language are more frequent than thoſe of joining our auxiliaries *have* and *be*, with the paſt tenſe of our irregular verbs, I will ſet an example in all modes and tenſes.

INFINITIVE MODE.

Preſent Tenſe.	Indefinite,	to write.
	Definite,	to be writing.
Paſt Tenſe.	Indefinite,	to have written.
	Definite,	to have been writing.
	Participles,	writing, written.

INDICATIVE MODE.

Preſent.

Indefinite.	Definite.
I write, thou writeſt, &c.	I am writing, thou art, &c

Imperfect.

Indefinite.			Definite.
I wrote	we	wrote.	I was writing,
thou wroteſt	you		thou waſt, &c.
he wrote	they		

Perfect. Indefinite.

I have	written.	we	have written.
thou haſt		you	
he has		they	

Definite.

I have
thou haſt } been writing, &c.
he hath *or* has

Pluperfect.

Indefinite.	Definite.
I had written, &c.	I had been writing, &c.

Future.

Indefinite.	Definite.
I ſhall *or* will write, &c.	I ſhall *or* will be writing, &c.

Future Compound.

Indefinite.	Definite.
I ſhall have written, &c.	I ſhall have been writing, &c.

IMPERATIVE MODE.

Write thou, &c.

POTENTIAL MODE.

Preſent. Abſolute.

Indefinite.		Definite.
I may, &c.	write.	I may, &c. be writing.
I can, &c.		
I muſt, &c.		

Conditional.

Indefinite.		Definite.
I might, &c.	write.	I might, &c. be writing.
I could, &c.		
I ſhould, &c.		
I would, &c.		Perfect.

Perfect. Absolute and Conditional.

Indefinite.		Definite.
I might, &c. I could, &c. I should, &c. I would, &c.	have written.	I might, &c. have been writing.

Perfect. Compound.

Indefinite.	Definite.
I may have written, &c.	I may have been writing, &c.

Future. Indefinite.

I may write to-morrow, &c.
I can, &c.

Definite.

I may be writing to-morrow, &c.
I can, &c.

SUBJUNCTIVE MODE.

Present. Doubtful.

Indefinite.		Definite.
I write		I be writing
If, &c. thou write &c.		If, &c. thou be &c.
he write		he be

Present. Hypothetical.

Indefinite.		Definite.
I wrote		I were writing.
If, &c. thou wrotest &c.		If, &c. thou wert
he wrote		he were

Imperfect, the same as the foregoing.

Perfect. Doubtful.

Indefinite.		Definite.
I have If, &c. thou hast he has	written.	I have been writing, &c.

Hypothetical.

Indefinite.		Definite.
I had If, &c. thou hadst he had	written.	I had been writing, &c.

Future.

Future.

	Indefinite.	Definite.
If, &c.	I ſhould *or* would write, &c.	I ſhould *or* would be writing, &c.

Compound.

	Indefinite.	Definite.
If, &c.	I ſhould have written, &c.	I ſhould have been writing, &c.

In this example it is obſervable that no auxiliary, in any tenſe, precedes the paſt time *wrote*; that the auxiliary *have* is always followed by the participle *written*, and that *be* is followed by either participle *written* or *writing*.

ADVERBS.

What is an adverb?

An *adverb* is a word added to *verbs*, to *adjectives* and to *other adverbs*, to expreſs ſome circumſtance or modification of the action, quality or manner.

To a verb; as, "he reads *properly*, you run *ſlowly*;" here *properly* and *ſlowly* are adverbs, modifying the verbs, *read* and *run*.

To an adjective; as, "the boy is *very* ſtudious;" here *very* is an *adverb*, pointing out the degree of ſtudiouſneſs.

To another adverb; as, "I heard *very attentively*;" here *very attentively* are *adverbs*; *attentively* ſhows the *manner* in which I heard, viz. with attention; and *very* expreſſes the degree of that attention.

Have adverbs any variation?

A few only are varied, like adjectives, to expreſs degrees of compariſon; as, *ſoon, ſooner, ſooneſt; often, oftener, ofteneſt; well, better, beſt.*

Adverbs which are derived of adjectives, and reſpect the qualities of things, may all be compared by *more* and *moſt*; as, *wiſely, more wiſely, moſt wiſely.*

Which are ſome of the adverbs moſt commonly uſed?

Already, alway, by and by, elſe, ever, enough, far, hence, here, how, hither, indeed, much, no, not,

never, now, often, perhaps, rather, ſeldom, then, thence, there, very, when, where, whether, whilſt, yes, yeſterday.

All adjectives may be made adverbs, by adding *ly*; as, *honeſt*, *honeſtly**.

PREPOSITION.

What are prepoſitions?

Prepoſitions are words ſet before *nouns* and *pronouns* to ſhow their relation to other words.

How many ſorts of prepoſitions are there?

Two, *ſeparable* and *inſeparable*. The *ſeparable* prepoſitions may ſtand alone; but the *inſeparable* are uſed only in conjunction with other words.

Which are the ſeparable prepoſitions?

Above	before	for	till *or*
about	behind	from	until
after	beneath	in *or* into	to
againſt	below	of, on *or* upon†	toward
among *or*	between	out *or* out of	under
amongſt	betwixt	over	with
at§	beyond	through	within
amidſt	by	during	without

Which are the inſeparable prepoſitions?

A, be, con, diſ, miſ, per, pre, re, ſub, un.

What

---

* We are apt to uſe adjectives inſtead of adverbs, as in the following expreſſions; "extreme cold; exceeding fine; indifferent well;" all which are very improper and ungrammatical. We ought to make the firſt an adverb by adding *ly*, thus, "extremely cold; exceedingly fine; indifferently well." So alſo we ſay, "he ſpeaks proper," when we mean "he ſpeaks properly."

§ "Ye blind guides who ſtrain *at* a gnat, and ſwallow a camel." Matt. xxiii. 24. This is an error of the tranſlators. The original ſenſe requires the prepoſition *out* to be uſed in this place; "who ſtrain *out* a gnat." By employing a wrong particle, they have deſtroyed the meaning of the phraſe.

† The prepoſition *on* by a habit of quick pronunciation is called *a*. Thus we ſay *a bed*, *a board*, *a ſhore*, *a coming*, *a going*, &c. which ſeem to be only corruptions of *on bed*, *on board*, *on ſhore*, *on coming*, *on going*. Thus we ſay *one o'clock* for *one on the clock*.

What is the uſe of prepoſitions in compoſition with other words?

They commonly give a new meaning to the word, as is obſervable in the following:

Original words.	*Compounded.*	*Original.*	*Compounded.*
throw	*over*-throw	engage	*diſ*-engage
ſtand	*under*-ſtand	take	*miſ*-take
draw	*with*-draw	join	*ſub*-join
go	*out*-go	unite	*re*-unite &c.

CONJUNCTION.

What is a conjunction?

A word that joins ſentences together, ſo as of two, to make one.

How many kinds of conjunctions are there?

Two, *copulative* and *diſjunctive*.

How is the copulative conjunction uſed?

The *copulative* conjunction continues both the *ſentence* and the *ſenſe* by expreſſing an addition; as, "you *and* I *and* John rode to Philadelphia."

How is the diſjunctive uſed?

The *diſjunctive* conjunction continues the *ſentence*, but denotes an *oppoſition* in the *ſenſe*; as, "you and I rode to Philadelphia, *but* John ſtaid at home."

Which are the conjunctions?

And	as	neither	wherefore	though
alſo	if	yet	except	namely
either	indeed	that	unleſs	however
both	or	becauſe	whether	notwithſtanding
but	nor	therefore	ſince	nevertheleſs

INTERJECTION.

What is an interjection?

It is a word *thrown in* to expreſs an affection of the mind or a ſudden paſſion; as, *grief*, *joy*, *wonder*, &c. It has no connection with the ſentence either by *government* or *agreement*. Ah! alas! oh! fie! piſh! or any ſounds expreſſing the feelings of the ſpeaker, are interjections.

SENTENCES.

SENTENCES.

What is a ſentence?

A *ſentence* is a number of words, ranged in *proper* order and making *complete* ſenſe.

What does the formation of ſentences depend on?

On agreement and government.

What is agreement?

When one word ſtands connected with another word, in the ſame *number*, *caſe*, *gender* and *perſon*.

What is government?

It is when one word cauſes another to be in ſome *caſe* or *mode*.

RULE I.

A verb muſt agree with its nominative word in number and perſon.

EXAMPLES.

In the ſolemn ſtyle: *Thou readeſt; he readeth; ye read.*

In the familiar ſtyle: *I go; he goes; we go; you go.*

EXPLANATION.

Thou is the ſecond perſon ſingular number, and ſo is the verb, *readeſt*. *He* is the third perſon ſingular, and ſo is *readeth*. *Ye* is the ſecond perſon plural number, and ſo is the verb *read*. And it may be obſerved in the familiar ſtyle, that each verb is in the ſame perſon as its nominative word.

REMARK I.

Although the nominative word commonly ſtands before the verb, as in the foregoing examples; yet it may follow an intranſitive verb; as, "on a ſudden *appeared the Queen.*"

And when a queſtion is aſked or a command given, the nominative muſt follow the verb or auxiliary ſign; as, *did he go? were you there? go thou; awake you.* But in giving commands, we generally omit the nominative; as, *go, awake.*

REMARK

REMARK 2.

When *there*, *nor* or *neither*, precedes the verb, in the beginning of a phraſe, the nominative follows the verb or auxiliary; as, "*there* was a man;" "*nor* am I ſolicitous;" "neither hath this *man* ſinned, nor his parents." John ix. 3.

REMARK 3.

When a neuter verb ſtands between two nominative words, the one in the ſingular, the other in the plural number, the verb more elegantly agrees with the firſt; as, "the *ſum is* ten pounds;" "all *things are* duſt."

FALSE CONSTRUCTION.

Solemn ſtyle.

Who *is*1 thou, O man, that *preſume*2 on thy own wiſdom? Thou *ought*3 to know thou *are*4 ignorant. He that *confeſs*5 his ſins and *forſake*6 them, ſhall find mercy. A ſoft anſwer *turns*7 away wrath. Anger *reſt*8 in the boſom of fools.

familiar ſtyle.

Philadelphia *are*9 a large city; it *ſtand*10 on the weſt ſide of the river Delaware and *am*11 the moſt regular city in America. It *containeth*12 a variety of different ſects; theſe all *ſpeaks*13 their own language; and they *worſhipeth*14 as they pleaſe. I *were*15 much delighted with it; I *wiſhes*16 that you *couldſt*17 ſee it and obſerve its manners.

N. B. The nominative to a verb is found by aſking a queſtion, who or what? Example: "A clear conſcience, which we ought carefully to preſerve, in every ſtation of life, and which will ſecure to us a perpetual ſource of inward tranquillity, will alſo be our principal guard againſt the abuſes of malevolence." Here the queſtion occurs, what will be our guard? &c. the anſwer is, a clear *conſcience*; which

1 art. 2 preſumeſt. 3 oughteſt. 4 art. 5 confeſſeth. 6 forſaketh. 7 turneth. 8 reſteth. 9 is. 10 ſtand. 11 is. 12 contains. 13 ſpeak. 14 worſhip. 15 was. 16 wiſh. 17 could.

which is therefore the nominative word to the verb *be*. The noun to which an adjective refers, is found in the ſame manner. Example: "A man in office, to whom ſome important truſt is committed, ought to be exceedingly cautious in his behaviour." Aſk the queſtion, who ought to be *cautious*? the anſwer is, a *man* in office; *man* therefore is the noun, to which the adjective *cautious* refers.

RULE II.

Two or more nouns ſingular connected by a copulative conjunction, muſt have *verbs*, *pronouns* and *nouns* agreeing with them in the plural number.

EXAMPLES.

1. Envy and vanity *are* deteſtable vices.
2. Brutus and Caſſius *were brethren; they* were *friends* to Roman liberty.

EXPLANATION.

1 *Envy* and *vanity* are both nouns in the *ſingular* number, but being joined by the copulative conjunction *and*, they require the verb *are* to be in the *plural* number.

2 *Brutus* and *Caſſius* are both in the *ſingular* number, but being united by a copulative conjunction, they form a plural and require the verb *were*, the nouns *brethren* and *friends* and the pronoun *they*, to be in the plural number.

REMARK.

When nouns ſingular are united by a disjunctive conjunction, the *verb*, *pronoun* and *noun* following, muſt be in the ſingular number, as referring to one only; as, "either *John* or *I was* there;" "neither pride nor envy nor any other vicious paſſion *diſturbs* my repoſe."

FALSE CONSTRUCTION.

Wiſdom and learning *is*1 very neceſſary for men in high ſtations. Peace and ſecurity *is*2 the happineſs of a community. Sobriety and humility *leads*3 to

1 are. 2 are. 3 lead.

to honour. You and I *is*4 very ſtudious. You and he *was*5 accounted good *ſcholar*6. Prince Eugene and the Duke of Marlborough *was*7 great Generals; *he was ſcourge*8 to the houſe of Bourbon. Love, joy, good humour and friendſhip *raiſes*9 correſpondent feelings in every heart; *it ſweetens* 10 all the pleaſures of life: But hatred, ill-nature, jealouſy, envy, inſincerity and melancholy *diffuſes* 11 *its* 12 baleful influence, and *caſts* 13 a cloud over ſocial felicity.

N. B. It muſt be remarked, that when different perſons are mentioned, the verb muſt agree with the firſt in preference to both the others, and with the ſecond in preference to the third. Thus all three perſons united; as, *you* and *I* and *he*, make *we*, the firſt perſon plural.

You and *I*, make *we*.

You and *he*, make *ye* or *you*, the ſecond perſon.

RULE III.

Nouns of multitude, though they are in the ſingular number, may have a verb and pronoun agreeing with them either in the ſingular or plural.

EXAMPLES.

The aſſembly *is* or *are* very numerous; *they are* much divided. "My people *is* or *are* fooliſh; *they have* nor known me." The company *was* or *were* noiſy.

EXPLANATION.

Aſſembly is a noun of multitude, and may be united with *is* in the ſingular or with *are* in the plural number. The ſame is obſervable of *people* and *company*.

N. B. We ſhould have ſtrict regard to the meaning of theſe collective nouns, in determining whether the ſingular or plural number is moſt proper to be joined with them. And if the indefinite article *a* or *an* precede the noun, the verb muſt be ſingular

4 are. 5 were. 6 ſcholars. 7 were. 8 they were ſcourged. 9 raiſe. 10 they ſweeten. 11 diffuſe. 12 their. 13 caſt.

ſingular; as, "*a* people *is*," "*a* company *was*," &c.

FALSE CONSTRUCTION.

His cattle *is*1 very large. Their conſtitution *were*2 ſubverted by ambition. The church *were*3 not free from falſe profeſſors. The iſland *contain*4 many inhabitants.

N. B. *Cattle*, though in the ſingular number, conveys an idea of plurality, and therefore requires the verb to be plural, in all caſes. But *conſtitution*, *church* and *iſland* are not nouns of multitude and require a ſingular verb; though good writers have uſed them as ſuch, with a plural verb. "What reaſon *have the church* of Rome to talk of modeſty in this caſe?" Tillotſon. vol. 1. ſer. 49.

RULE IV.

An adjective muſt agree with its noun in number.

EXAMPLES.

This man, *that* boy, *theſe* men, *thoſe* boys.

EXPLANATION.

Man is in the ſingular number and ſo is the adjective *this*. *Boy* is ſingular and ſo is *that*. *Men* and *boys* are plural and ſo are the adjectives *theſe* and *thoſe**.

REMARK I.

Adjectives are commonly placed before the nouns to which they refer.

EXAMPLES.

Adj.	*Nouns.*	*Adj.*	*Nouns.*
Brave	men	warm	weather
virtuous	women	polite	behaviour
kind	friends	frugal	manners
wiſe	rulers	illuſtrious	general

EXCEPTIONS.

1 are. 2 was. 3 was. 4 contains.

* It will be well to remark that we have no adjectives in the language that are varied, except *this* and *that*. All others, being the ſame in all genders and numbers, cannot help agreeing with their nouns; as, a *good* boy, or *good* boys, or *good* girls. Participles, in the nature of adjectives, follow the ſame rule.

EXCEPTIONS.

1.

When ſomething depends on an adjective, it follows the noun; as,

Nouns.	*Adjectives.*
Articles	neceſſary for a family.
food	convenient for me.
method	ſuited to his capacity.

2.

When the adjective is emphatical, it is placed after the noun; as,

Nouns.	*Adjectives.*
Alexander	the great.
Scipio	the younger.
Socrates	the wiſe.

3.

Sometimes an intranſitive verb is placed between the noun and adjective; as,

Nouns.	*Verbs.*	*Adjectives.*
The ſun	is	pleaſant.
the war	was	expenſive.
virtue	is	amiable.

4.

Sometimes the adjective ſtands before the verb or auxiliary; as,

Adjectives.	*Verbs.*	*Nouns.*
Happy	is	the man.
happy	ſhall	he be.

5.

When ſeveral adjectives agree with one noun, they ſtand after it; as, a woman, *modeſt*, *ſenſible* and *prudent*.

REMARK 2.

Articles are commonly placed before adjectives; thus,

Art.	*Adj.*	*Nouns.*
A	wiſe	legiſlator.
a	great	ſcholar.
the	beſt	ſeaſon.
the	ſweeteſt	apples.

But they are placed after the adjectives *all*, *ſuch* and *many*; thus,

Adj.	*Art.*	*Nouns.*
All	the	men.
ſuch	a	man.
many	a	man.

And after any adjective, ſubjoined to the adverbs, *ſo*, *as*, *how*; thus,

Ad.	*Adj.*	*Art.*	*Nouns.*
So	great	a	hero.
as	fine	a	genius.
how	bright	a	ſun.

REMARK 3.

When *this* and *that*, *theſe* and *thoſe* ſtand oppoſed to each other, *this* and *theſe* refer to the laſt member of the ſentence, *that* and *thoſe* to the former.

" *Self-love*, the ſpring of action, moves the ſoul;
Reaſon's comparing balance rules the whole;
Man, but for *that*, no action could attend,
And but for *this*, were active to no end." POPE.

That, in the third line, refers to *ſelf-love* in the firſt; and *this* in the fourth, refers to *reaſon* in the ſecond.

" *Some* place the bliſs in action, *ſome* in eaſe;
Thoſe call it pleaſure and contentment *theſe*."

Thoſe refers to men who place the bliſs in *action*; *theſe*, to men who place the bliſs in *eaſe*.

REMARK 4.

The diſtributive pronominal adjectives, *each*, *every*, *either*, muſt always have verbs agreeing with them in the ſingular number; for they refer to individuals ſeparate from each other; as,

Each of us *is*---not each of us *are*.
every one *was*---not every one *were*.
either of the men *is*---not either of the men *are*.

REMARK 5.

Adjectives frequently become nouns, take the plural form, and ſtand as a nominative or objective word; as, " *evil* be to them that *evil* think;" " the chief *good*;" " the *evils* of life;" " the *goods* of fortune."

Evil

Evil and *good* are originally adjectives; but in theſe expreſſions, they ſtand for nouns.

When two nouns are joined by a hyphen, thus, ſea-water, fire-ſhovel, glaſs-window, the firſt noun has the nature of an adjective.

FALSE CONSTRUCTION.

*This*1 ſciſſors will not cut. *That*2 pens want mending. *This*3 bellows are broken. *That*4 books are torn. *Theſe*5 is a fine day. *That*6 will make excellent ſcholars. *Thoſe*7 lad will be an honour to his friends. *This*8 are the means of acquiring knowledge. *This*9 ladies behave with modeſty.

"To diverſify *theſe** *kind* of informations, the induſtry of the female world is not to be unobſerved."

Spectator No. 428.

Note, The cuſtom of joining numeral adjectives denoting plurality, to nouns of weight and meaſure in the ſingular form; as, *thirty foot*, *ten ſcore*, &c. is as great an impropriety as any in the language.

RULE V.

The relative pronoun muſt agree with its antecedent in number, gender and perſon.

EXAMPLES.

1. This is the *boy*, *who* ſtudies with diligence; *he* will make a ſcholar.

2. The *girl*, *who* ſits by you, is very modeſt; *ſhe* will be a very amiable woman.

3. The *pen*, *which* you gave me, is good; *it* writes very well.

EXPLANATION.

In the firſt example, *boy* the antecedent, is maſculine gender; therefore *who* and *he*, the relative and pronoun, muſt be maſculine.

In the ſecond, *girl* the antecedent, is feminine; therefore the relative *who* and pronoun *ſhe* are feminine.

In

1 Theſe. 2 thoſe. 3 theſe. 4 thoſe. 5 this. 6 thoſe. 7 that 8 theſe. 9 theſe. * This kind.

In the third, *pen* the antecedent, is neuter or of neither gender; therefore the relative *which* and pronoun *it* muſt be uſed; theſe ſtanding for things without life.

REMARK.

The antecedent is ſometimes omitted; as, "give tribute to whom tribute is due;" that is, to the *perſon* to whom tribute is due.

The relative is often omitted; as, "the man I ſaw;" "the thing I want;" that is, "the man *whom* I ſaw;" "the thing *which* I want."

FALSE CONSTRUCTION.

He *which*1 is not contented with the goods of fortune, *whom*2 he now enjoys, muſt expect to be unhappy, even with greater poſſeſſions. He *which*3 delights in villany, muſt be rewarded with the infamy *whom*4 he deſerves.

His ſiſter, *which*5 is much beloved by *his*6 acquaintance, for *its*7 virtue and good ſenſe, is older than I am; *he*8 ſings and dances well, and *his*9 good-breeding and ſweetneſs of temper are the admiration of *its*10 companions.

Virtue is *his*11 own reward. In this life *ſhe*12 affords peace of mind to thoſe *which*13 poſſeſs *him*14.

N. B. *Who*, is both maſculine and feminine; referring to perſons of both ſexes: *Which*, is applied to things without life, and to brutes.

The relative pronouns are the ſame in both numbers.

Whoſe, the poſſeſſive of *who*, is of both genders, and in both numbers.

RULE VI.

If no nominative come between the relative and the verb, the relative is the nominative.

EXAMPLES.

This is the man, *who taught* rhetoric. The eſtates of

---

1 Who. 2 which. 3 who. 4 which. 5 who. 6 her. 7 her. 8 she 9 her. 10 her. 11 its. 12 it. 13 who. 14 it.

of thoſe *who have* taken arms againſt their country, ought to be confiſcated. We have a conſtitution, *which ſecures* our rights.

EXPLANATION.

In theſe expreſſions, there being no nominative between the relatives *who* and *which* and the verbs, *taught*, *have* and *ſecures*, therefore the relatives are the nominatives.

REMARK.

The verb *to be* has a nominative after it, as well as before it; as, "it *was I*;" "ye *are they* who juſtify yourſelves." For this reaſon, this paſſage ſeems to be ungrammatical, "*whom* do men ſay that I am." Matth. xvi. 13. It ought to be *who*, governed of *am*.

But in the infinitive mode, an objective caſe follows *be*; as, "I thought it to be *him*;" "you believe it to be *me*."

RULE VII.

But if a nominative come between the relative and the verb, the relative is governed of the following verb or ſome other word.

EXAMPLES.

This is the man *whom* I eſteem, *whoſe* virtues merit diſtinction, and *whom* I am happy to oblige.

EXPLANATION.

There being the nominative *I* between the relative *whom* and the verb *eſteem*, *whom* is in the objective caſe, governed of the tranſitive verb *eſteem*. The next relative denoting poſſeſſion, is put in the poſſeſſive caſe, *whoſe*; *virtues* being the nominative to *merit*. In the laſt member of the ſentence, *whom* is governed of *oblige*; there being a nominative *I* between the relative and the verb *am*.

N. B. The compounds of *who*, follow the ſame rule. "Whoever I am;" "whomſoever you pleaſe to appoint."

FALSE CONSTRUCTION.

The boys, *who*1 I admire, are thoſe that ſtudy. The women, *who*2 I ſaw, were very handſome. The ſervant, *who*3 you ſent, is not returned. *Who*4 ſhould I meet the other day. *Who*5 ſhould I ſee but my old friend? The boy, *whom*6 loves ſtudy, will be beloved by his inſtructor. The ladies, *whom*7 poſſeſs modeſty, are always reſpected.

RULE VIII.

Two nouns, ſignifying the ſame thing, muſt be in the ſame caſe and are ſaid to be in appoſition; as, "Paul the apoſtle;" "Alexander the conqueror."

But if they ſignify different things, and imply property, the firſt is put in the poſſeſſive caſe, by adding *s* ſeparated from the word by an apoſtrophe.

EXAMPLES.

This is *John's* paper. We admire a *man's* courage and a *lady's* virtue.

EXPLANATION.

The words *John's*, *man's*, *lady's*, denote property and are in the poſſeſſive caſe.

The ſame ideas may be thus expreſſed; "this is the paper of John. We admire the courage of a man, and the virtue of a lady."

REMARK 1.

In common diſcourſe, the name of the thing poſſeſſed is generally omitted; as, St. Paul's; Mr. Addiſon's; that is, St. Paul's church; Mr. Addiſon's houſe.

REMARK 2.

The apoſtrophe ought always to be placed in the poſſeſſive caſe to diſtinguiſh it from the plural number. Thus, "ſee the *lad's* manners," is poſſeſſive; but, "the *lads* have no manners," is plural.

FALSE CONSTRUCTION.

See that *boys*8 impudence; he diſobeys his *maſters*9 orders.

---

1 whom. 2 whom. 3 whom. 4 whom. 5 whom. 6 who. 7 who. 8 boy's. 9 maſter's.

orders. That *girls*10 bonnet is awry. *John his*11 book is loſt. This is *George his*12 paper. The *kings*13 edict is publiſhed.

RULE IX.

Tranſitive verbs govern an objective caſe or word.

EXAMPLES.

1. I admire *her*. She ſaw *him*. The ſcripture directs *us*.

2. Religion honours its *votaries*. Shame follows *vice*.

EXPLANATION.

1. The verbs *admire*, *ſaw*, *directs*, are tranſitive and govern the pronouns *her*, *him*, *us*, in the objective caſe.

2. *Honours* and *follows*, being tranſitive verbs, are ſaid to govern the words *votaries* and *vice* which expreſs the objects of their influence.

REMARK I.

Sometimes the perſonal pronouns and always the relatives, *who*, *which*, *what*, *that*, are placed before the verb that governs them.

Pro. and *Rel.*	Governed of the *Verbs*.	
Whom	ye ignorantly	*worſhip*
him		*declare* I unto you.
whom	do you	*ſee?*
which	will you	*take?*

REMARK 2.

Participles may govern the ſame caſes as their verbs; as, "I am *viewing* a fine *proſpect*;" "I have *moved them*." Here *viewing* and *moved* are participles, yet govern the words *proſpect* and *them*.

N. B. As few or no errors are committed under this rule, it is needleſs to give examples of falſe conſtruction.

RULE X.

The anſwer muſt be in the ſame caſe, as the queſtion; it being always governed of the verb that aſks

10 girl's 11 John's, 12 George's, 13 king's.

aſks the queſtion, though the verb be not expreſſed.

EXAMPLES.

Queſtions.	*Anſwers.*
Who wrote this book?	*George.*
who is this?	*he.*
whom do you ſee?	*them.*
whom do you admire?	*her.*

EXPLANATION.

In the two firſt queſtions, *who*, the word that aſks the queſtion, is in the nominative; and ſo are the anſwers *George* and *he*. In the two laſt, *whom* is in the objective, and ſo are the anſwers *them* and *her*.

The propriety of this will better appear by expreſſing the queſtions and anſwers at large.

Queſtions.	*Anſwers.*
Who wrote this book?	*George* wrote it.
who is this?	it is *he*.
whom do you ſee?	I ſee *them*.
whom do you admire?	I admire *her*.

RULE XI.

Prepoſitions govern an objective caſe or word.

EXAMPLES.

I write *for him*, Give the box *to her*. You will ride *with them*, or *with us*.

EXPLANATION.

For, *to*, and *with*, are prepoſitions and require the pronouns *him*, *her*, *them* and *us* to be in the objective caſe.

REMARK 1.

The prepoſition may be omitted with propriety; as, "give me the book;" that is, *to me*. "I will go *next Monday*;" that is, *on next Monday*.

REMARK 2.

Prepoſitions are improperly ſeparated from the words which they govern; as,

Whom did you give it *to*?

whom

whom did you come *with*?
him I will attend *to*.

Grammarians ſeem to allow of this mode of expreſſion in converſation and familiar writings; but it is generally inelegant, and in the grave and ſublime ſtyles, is certainly inadmiſſible. But this is much more pardonable than another error that has crept into general uſe; which is to make prepoſitions govern a nominative caſe; thus,

Who did you give it *to*?
who do you ſpeak *to*?
who is ſhe married *to*?
who did you go *for*?
who did he come *with*?

Theſe are queſtions in every perſon's mouth and yet they will be ſhocked to hear the prepoſition pronounced where it ought to ſtand; thus,

To who did you give it?
to who do you ſpeak?
to who is ſhe married?
for who did you go?
with who did he come?

Yet theſe laſt are as proper as the firſt, though not ſo familiar to the ear.

REMARK 3.

Formerly prepoſitions joined with adverbs, ſupplied the place of pronouns; thus,

Herewith	were uſed for	with this
wherewith		with which
thereto		to that
thereat		at that
thereby		by that
whereby		by which
whereunto		to which
whereof		of which
wherein		in which

But theſe are growing into diſuſe and will probably be ſoon baniſhed from the language.

Note,

Note, Prepoſitions are ſometimes prefixed to adverbs; as, *to where*, *from where*, *over where*, &c. This is only an elliptical form of expreſſion; the word *place* or ſome word of the ſame import, being implied. For example; "The weſtern limit of the United States extends along the middle of the river Miſſiſippi, *to where* it interſects the thirty-firſt degree of north latitude;" that is, to the *place where*. But the phraſe is by no means elegant.

Note further, that prepoſitions are often placed after verbs and become a part of them; being eſſential to the meaning. Thus, in the phraſes, *to fall on*, *to give over*, *to caſt up* (an account) the particles *on*, *over*, *up*, are eſſential to the verbs to which they are annexed, becauſe on them depends the meaning of the phraſes. This ſort of verbs is purely Saxon and they ſeem to be growing into diſuſe; but they are often very ſignificant and their place cannot always be ſupplied by any ſingle word.

RULE XII.

Conjunctions connect like caſes and modes.

EXAMPLES.

You and *I* were both preſent. *He* and *ſhe* ſit together. It was told to *him* and *me*. It is diſagreeable to *them* and *us*.

EXPLANATION.

The pronoun *you*, being in the nominative caſe, *I* is required to be there too, becauſe it is coupled to *you* by the conjunction *and*. The caſe is the ſame with *he* and *ſhe*; *him* and *me*; *them* and *us*; except that the four laſt are in the objective caſe.

REMARK.

When a compariſon is made between different perſons or things, the word that follows *than*, is not governed of it, but of ſome verb or prepoſition implied; thus,

You

You are taller than *I*.
he is older than *she*,
we are younger than *they*.
you think him handſomer (than *me*.
she ſings as well as *he*.
I write as well as *you*.

Are better underſtood, thus,

You are taller than *I am*.
he is older than *she is*.
we are younger than *they are*.
you think him handſomer (than you *think me*.
she ſings as well as *he ſings*.
I write as well as *you write*.

The abſurdity of the following expreſſions, which are common, is expoſed by ſupplying the ellipſis.

You are taller than *me*.
he is older than *her*.
we are younger than *them*.
she ſings as well as *him*.
I write as well as *her*.
you think him older than *I*.

You are taller than *me am*.
he is older than *her is*.
we are younger than *them are*.
she ſings as well as *him ſings*.
I write as well as *her writes*.
you think him older than you (*think I*.

FALSE CONSTRUCTION.

It was agreeable to him and *I*1, that we and *them*2 ſhould ſtudy together. It was told to us and *ye*.3 Will he go with you and *I*4? Neither ſhe nor *him*5 was there. He taught both me and *ſhe*6. Either you or *me*7 muſt go. Neither they nor *us*8 were preſent. John and *me*9 are not good ſcholars.

N. B. The relative *who* after *than*, is improper; it ought always to be *whom*, in the objective; as, "we have a General, *than whom* Europe cannot produce a greater character."

RULE XIII.

The infinitive mode follows a *verb*, a *noun*, or an *adjective*.

EXAMPLES.

1. It follows a verb; as, let us learn *to practiſe* virtue.

2. A noun; as, you have a fine opportunity *to learn*.

3. An adjective; as, my friend is worthy *to be* truſted.

EXPLANATION.

In the firſt example, *practiſe*, is a verb in the infinitive mode, following the verb *learn*.

In

1 me. 2 they. 3 you. 4 me. 5 he. 6 her. 7 I. 8 we. 9 I.

In the ſecond, *learn*, is in the infinitive, following the noun *opportunity*.

In the third, *be*, is in the infinitive, following the adjective *worthy*.

REMARK I.

The infinitive mode often has the nature of a noun and does the office of a nominative or objective word.

Of a nominative; as,	*Of an objective*; as,
To play is pleaſant.	I love *to play*.
to ſtudy is uſeful.	I hate *to quarrel*.
to be virtuous is wiſe.	I deſire *to learn*.

REMARK 2.

The infinitive mode is often made abſolute or independent of the ſentence; as, "*to confeſs* the truth I was in fault;" "but *to proceed*;" "*to conclude*," &c. This mode of expreſſion may be reſolved into the ſubjunctive; thus, "that I may confeſs the truth; that I may proceed; that I may conclude," &c.

REMARK 3.

It is a general rule in the language that *to* is a ſign of the infinitive mode; but we have a few verbs that will admit of another verb after them in the infinitive without *to*, ſuch as, *bid*, *dare*, *need*, *make*, *ſee*, *hear*, *feel*; as, "he has bid me *do* it," not bid me *to do* it. But the infinitive after *ſee*, *hear*, *feel*, ſeems to be a corruption; for *to*, in no inſtance can be uſed. "I ſaw him to go;" "I heard him to ſay;" "I felt my blood to chill," are all abſurd. It ſeems therefore that we ought to uſe the participle in *ing*, "I ſaw him going," &c. and not a verb after *ſee*, *hear* and *feel*.

RULE XIV.

A participle, with a prepoſition preceding it, anſwers to the Latin gerund, and may govern an objective word or caſe.

EXAMPLES.

EXAMPLES.

By avoiding evil.	*By ſhuning* him.
by doing good.	*in obſerving* them.
by ſeeking peace and	*for eſteeming* us.
by purſuing it.	*by puniſhing* them.

EXPLANATION.

The participles *avoiding*, *doing*, *ſeeking*, &c. govern the objective words *evil*, *good*, &c.

REMARK 1.

But a participle, with an article before it, generally has the nature of a noun and requires the preposition *of* after it.

By *the* avoiding *of* evil.	By *the* obſerving *of* which.
by *the* doing *of* good.	by *the* puniſhing *of* whom.

The following expreſſions ſeem to be not grammatical;

neither { By *the* avoiding which. / by *the* doing which. / by *the* obſerving them. } nor { By avoiding *of* which. / by doing *of* which. / by obſerving *of* them.

Either *the* before the participle and *of* after it, ought both to be uſed or both to be omitted.

But our beſt writers always have and ſtill do uſe the article before the participle, without the prepoſition after it and in ſome inſtances it is not avoided without difficulty.

REMARK 2.

Participles often become mere adjectives, denoting a quality, and as ſuch admit of compariſon; thus,

Poſ.	Com.	Super.
A *learned*	*more learned*	*moſt learned* man.
a *loving*	*more loving*	*moſt loving* father.
a *feeling*	*more feeling*	*moſt feeling* heart.

REMARK 3.

A participle, with an adverb, may be placed independently of the ſentence; as, "this, *generally ſpeaking*, is a good rule."

Note, Inſtead of the participle in *ed* ſome writers, particularly the Poets, have uſed an adjective derived of a verb; as, *devote*, *annihilate*, *exhauſt* for *devoted*, *annihilated*, *exhauſted*. But theſe are become obſolete.

RULE

RULE XV.

A nominative caſe or word, joined with a participle, often ſtands independently of the ſentence. This is called, the caſe abſolute.

EXAMPLES.

The ſun being riſen, it will be warm. *They all conſenting*, the vote was paſſed. "Jeſus conveyed himſelf away, *a multitude being in that place.*"

EXPLANATION.

The words in Italics are not connected with the other part of the ſentence, either by agreement or government; they are therefore in the caſe abſolute, which, in Engliſh, is always the nominative.

FALSE CONSTRUCTION.

*Him*1 being ſick, the phyſician was called.
*Him*2 being crazy, in was neceſſary to confine him.
*Her*3 being dreſſed, ſhe went to the aſſembly.
*Them*4 being convened, they began buſineſs.
*Us*5 knocking, the door was opened.

Note, This form of expreſſion is a mere ellipſis; for *the ſun being riſen* is only a contraction of *when* or *after the ſun was riſen.*

RULE XVI.

An adverb muſt always ſtand near the word which it is deſigned to affect or modify.

1. It is placed before an adjective; as,

Adv.	*Adj.*
Very	wiſe.
extremely	cold.
rigidly	juſt.

2. It is uſually placed after a verb; as,

Verbs.	*Adv.*
To write	correctly.
to ſing	ſweetly.
to behave	politely.

3. It is placed between an auxiliary and a verb or participle; as,

Aux.

1 He. 2 he. 3 ſhe. 4 they. 5 we.

	Aux.	*Adv*	*Verbs* or *Part.*
She	was	elegantly	dreſſed.
ſhe	was	greatly	admired.
I	have	often	ſeen.
he	has been	much	celebrated.
we	ſhall be	highly	pleaſed.
they	will	ſoon	obſerve.

REMARK 1.

We uſe many adverbs before a ſingle verb; as, "I *commonly* eat at ſix o'clock;" and the adverb *never* is uſually placed before both verbs and auxiliaries; as, "I *never* will be ſeen there." But this ſeems not ſo elegant; as, "I will *never* be ſeen there."

REMARK 2.

Two negatives deſtroy each other and amount to an affirmative; thus,

I do *not* know *nothing* (about it.	Are the ſame in ſenſe as,	I do know ſomething (about it.
I did *not* hear *nothing*.		I did hear ſomething.
I did *not* hear *not* one (word.		I did hear one word.
he may *not* get *none*.		he may get ſome.
you *cannot* ſee *none*.		you can ſee ſome.

REMARK 3.

No ſtands alone in an anſwer; as, Will you go? *No*. But if any other word be uſed, the negation is expreſſed by *not*; as, Will they go? They will *not*.

No is improperly uſed for *not*; as, "I will go, whether he will or *no*." *Will go* is underſtood in the laſt member of the ſentence, and by ſupplying it, we may obſerve the impropriety; as, "I will go, whether he will or will *no go*." It ought to be *not*.

No is uſed as an adjective before nouns; as, *no man, no houſe*.

None is compounded of *no one*.

RULE XVII.

Conjunctions implying doubt or ſuppoſition govern the ſubjunctive mode. EXAMPLES.

EXAMPLES.

"*Though* he *ſlay* me, yet will I truſt in him." Job xiii. 15.

"*Whether* it *were* I or they." &c. 1. Cor. xv. 11.

"*If* thou *be* the ſon of God." &c. Matth. iv. 3.

"*Unleſs* he *waſh* his fleſh." &c. Liv. xxii. 6.

EXPLANATION.

The conjunctions, *though*, *whether*, *if*, *unleſs*, imply ſomething doubtful or uncertain; therefore the verbs, *ſlay*, *were*, *be*, *waſh*, are in the ſubjunctive mode.

REMARK 1.

But when there is no doubt or condition implied, the verb may be in the indicative mode; as, "though Arnold *was* an American, yet he betrayed his country." Here is no uncertainty, therefore *was* is in the indicative mode after the conjunction *though*.

REMARK 2.

The conjunction is ſometimes omitted and the nominative follows the verb or auxiliary; as, "were I the perſon;" "had I been there;" "charm he ever ſo wiſely*:" That is, "If I were the perſon;" "if I had been there;" "though he charm ever ſo wiſely."

REMARK 3.

Some conjunctions have correſpondent conjunctions, which ought to follow in the ſubſequent part of the ſentence.

Although *or* though	must be followed by	yet *or* or.
whether		or.
either		or.
neither *or* nor		nor.
as		ſo *or* as.
ſo		as *or* that.

EXAMPLES.

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* "Charm he *never* ſo wiſely," is an impropriety. The adverb *never* makes the ſentence negative, contrary to the meaning of the phraſe.

EXAMPLES.

Although our enemies were powerful, *yet* we defeated them.

Whether it were I, *or* they.

Either the one, *or* the other.

Neither the one, *nor* the other.

As with the people, *ſo* with the prieſt; *as* tall *as* I.

Their troops were not *ſo* brave *as* ours.

Some writers have uſed *or* after *neither* inſtead of *nor*, and ſome Grammarians have aſſerted the propriety of it. But it muſt be obſerved that *or* is diſjunctive and affirms ſomething of two ſubjects: *Nor* is a copulative and denies both; as, "it is either rain *or* hail;" that is, it is one of them; "it is neither rain *nor* hail;" that is, it is neither of them. To ſay "it is neither rain *or* hail," denies the former and affirms the latter; which is an abſurdity.

AN EXERCISE.

The following examples will teach children to diſtinguiſh the parts of ſpeech and enable them to underſtand their connection by agreement and government according to the foregoing rules*.

EXAMPLE I.

"A woman who has merit, improved by a virtuous and refined education, retains, in her decline, an influence over the men, more flattering than even that of beauty: She is the delight of her friends, as formerly of her admirers."

"Admirable would be the effects of ſuch refined education, contributing no leſs to public good than

* This is called parſing. In this children may be much aſſiſted by Entick's or Perry's pocket Dictionary, which diſtinguiſh the parts of ſpeech. This method of parſing the English language, which has been hitherto very little practiſed, is the only way to obtain a thorough knowledge of it; and without an acquaintance with the parts of ſpeech, their variations and connection, according to the principles of the language and the conſtruction of ſentences, no perſon can have the leſt claim to the title of *Grammarian*.

to private happineſs. A man, who at preſent muſt degrade himſelf into a fop or a coxcomb, in order to pleaſe the women, would ſoon diſcover, that their favour is not to be gained, but by exerting every manly talent in public and private life, and the two ſexes, inſtead of corrupting each other, would be rivals in the race of virtue. Mutual eſteem would be to each a ſchool of urbanity; and mutual deſire of pleaſing would give ſmoothneſs to their behaviour, delicacy to their ſentiments and tenderneſs to their paſſions." Home's Hiſt. Man. Sketch 6.

The foregoing paragraph may be analyzed as follows:

A	Is the indefinite article.
woman	A common noun, inthe ſingular number, and is the nominative word to the verb *retains.*
who	A relative pronoun, in the nominative caſe ſingular, referring to *woman*, its antecedent, the nominative word to the verb *has*, by rule 6.
has	A tranſitive verb, in the indicative mode, preſent tenſe indefinite, third perſon ſingular, agreeing with its nominative *who*, by rule 1.
merit,	A noun, in the ſingular number, the objective word after the tranſitive verb *has*, by rule 9.
improved	A participle, from the verb *improve*, having the nature of an adjective and referring to its noun *merit*, by rule 4.
by	A prepoſition.
a	The indefinite article.
virtuous	An adjective, derived from the noun *virtue*, referring to the noun *education* and expreſſing the nature of it, by rule 4.

and

and A copulative conjunction, connecting the words *virtuous* and *refined*, by rule 12.

Note, There is an elipſis in this part of the ſentence; the whole being expreſſed, it would ſtand thus, "improved by a virtuous education and improved by a refined education."

refined A participle, in the nature of an adjective, from the verb *refine*, referring to *education*, by rule 4.

education, A noun, in the ſingular number, governed of the prepoſition *by*, by rule 11.

retains, A verb tranſitive, in the indicative mode, preſent tenſe indefinite, third perſon ſingular, agreeing with its nominative *woman*, by rule 1.

in A prepoſition.

her A pronominal adjective, agreeing with its noun *decline*, by rule 4.

decline, A noun, in the ſingular number, governed of the prepoſition *in*, by rule 11.

an The indefinite article, ſtanding for *a*, becauſe the following word begins with a vowel.

influence A noun, in the ſingular number, governed of the tranſitive verb *retains*, by rule 9.

over A prepoſition.

the The definite article.

men, A noun, in the plural number, governed of *over*, by rule 11.

more An adverb.

flattering A participle, in the nature of an adjective, derived of the verb *flatter*, agreeing with the noun *influence*, by rule 4.

Note, *Flattering* with the help of the adverb *more* forms the comparative degree.

than

than	A conjunction.
even	An adverb.
that	A relative pronoun, ſupplying the place of *influence*, its antecedent, the nominative to the verb *is* underſtood.
of	A prepoſition.
beauty:	A noun, governed by the prepoſition *of*, by rule 11.
She	A perſonal pronoun, third perſon feminine gender, nominative to the verb *is*.
is	An intranſitive verb, indicative mode, preſent tenſe, third perſon ſingular, agreeing with its nominative *ſhe*, by rule 1.
the	The definite article.
delight	A noun, in the ſingular number, the nominative after *is*, by remark on rule 6.
of	A prepoſition.
her	A pronominal adjective, agreeing with *friends*, by rule 4.
friends,	A noun, in the plural number, governed by the prepoſition *of*, by rule 11.
as	A conjunction.
formerly	An adverb, derived of the adjective *former*.
of	As before.
her	As before.
admirers.	A noun, in the plural number, governed by the prepoſition *of*, by rule 11.
Admirable	An adjective, referring to *effects*, but placed before the verb *be*, by rule 4, exception 4.
would be	*Would* is an auxiliary, and *be* an intranſitive verb, when united they form the preſent tenſe conditional of the potential mode, third perſon plural, agreeing with the nominative *effects*, which follows its verb by remark 1, on rule 1.

the

the	The indefinite article.
effects	A noun, in the plural number, nominative to the verb *be*, as before mentioned.
of	A preposition.
ſuch	An adjective, referring to its noun *education*, by rule 4.
refined	A participle, in the nature of an adjective, agreeing with *education*, by rule 4.
education,	A noun, in the ſingular number, governed by *of*, by rule 11.
contributing	A participle, from the verb *contribute*, agreeing with *education*, by note on rule 4.
no	An adverb.
leſs	An adverb.
to	A preposition.
public	An adjective, agreeing with its noun *good*, by rule 4.
good	Originally an adjective, but ſtanding for a noun, by remark 5, on rule 4, governed of the preposition *to*, by rule 11.
than	A conjunction.
to	As before.
private	An adjective, agreeing with its noun *happineſs*, by rule 4.
happineſs.	A noun, in the ſingular number, governed of the preposition *to*, by rule 11.
A	The indefinite article.
man,	A noun, in the ſingular number, the nominative word to *diſcover*.
who	A relative pronoun, nominative caſe to the verb *degrade*, by rule 6.
at preſent	Uſed adverbially; *at* is properly a preposition and *preſent* an adjective, and it is probable that the expreſſion is a contraction of, *at the preſent time*; but as they are now uſed, *at preſent* ſupply the place of an adverb.

muſt

muſt	An auxiliary, importing neceſſity.
degrade	A tranſitive verb, which with *muſt* forms the preſent tenſe abſolute of the potential mode, third perſon, ſingular number, agreeing with *who*, by rule 1.
himſelf	A reciprocal pronoun, in the objective caſe, governed of *degrade*, by rule 9.
into	A prepoſition.
a	As before.
fop	A noun, ſingular, governed of *into*, by rule 11,
or	A conjunction disjunctive.
a	As before.
coxcomb,	A noun, ſingular, connected with *fop* by the conjunction *or*; *into* being implied.
in	A prepoſition.
order	A noun, ſingular, governed of *in*, by rule 11.
to	A prepoſition.
pleaſe	A tranſitive verb, which with *to* preceding forms the infinitive mode, following the noun *order*, by rule 13, 2.
the	The indefinite article.
women,	A noun, plural, governed of *pleaſe*, by rule 9.
would	An auxiliary, expreſſing event conditionally.
ſoon	An adverb, between the auxiliary *would* and the verb *diſcover*, by rule 16, 3.
diſcover,	A tranſitive verb, with the auxiliary *would* forming the preſent tenſe conditional of the potential mode, third perſon ſingular, agreeing with its nominative *man*, by rule 1.
that	A conjunction.
their	A pronominal adjective, agreeing with *favour*, by rule 4.
favour	A noun, ſingular, nominative to *is*.

is

is	An intranſitive verb, indicative mode, preſent tenſe, third perſon ſingular, agreeing with *favour*, by rule 1.
not	An adverb.
to be	Infinitive mode of the intranſitive verb *be* following *is*, by rule 13, 1.
gained,	A participle, from the verb *to gain*, agreeing with *favour*, by rule 4.
but	An adverb, it is commonly a conjunction, but in this place is not uſed as ſuch.
by	A prepoſition.
exerting	A participle, from the verb *exert*, retaining its government, and anſwering to the Latin gerund, by rule 14.
every	A diſtributive pronominal adjective, agreeing with *talent*, by rule 4.
manly	An adjective, agreeing with *talent*, by the ſame rule.
talent	A noun, ſingular, governed of the participle *exerting*, by remark 2, on rule 9.
in	A prepoſition.
public	An adjective, agreeing with *life*, by rule 4.
and	A copulative conjunction.
private	An adjective, agreeing with *life*, by rule 4.
life,	A noun, in the ſingular number, governed of *in*, by rule 11.
and	As before.
the	The definite article.
two	An adjective, agreeing with *ſexes*, by rule 4.
ſexes,	A noun, plural, nominative to *would be.*
inſtead	An adverb.
of	A prepoſition.
corrupting	A participle, from the verb *corrupt*, retaining its government, by rule 14.
each	A diſtributive pronominal adjective, agreeing with *other*, by rule 4.

other

other,	A pronominal adjective, ſtanding for a noun, by remark 4, on rule 4, governed of *corrupting*, by remark 2, on rule 9.
would	An auxiliary, as before.
be	An intranſitive verb, with *would*, forming the preſent tenſe conditional of the potential mode, third perſon plural, agreeing with *ſexes*, by rule 1.
rivals	A noun, in the nominative, plural, following *be*, by remark on rule 6.
in	A prepoſition.
the	As before.
race	A noun, ſingular, governed of *in*, by rule 11.
of	As before.
virtue.	A noun ſingular, governed by *of*, by rule 11.
Mutual	An adjective, agreeing with *eſteem*, by rule 4.
eſteem	A noun, ſingular, nominative to *be*.
would	An auxiliary, as before.
be	An intranſitive verb, in the ſame mode and tenſe, as before, agreeing with its nominative *eſteem*, by rule 1.
to	As before.
each	A diſtributive, as before, governed of *to* or rather agreeing with *ſex* underſtood, by rule 4.
a	As before.
ſchool	A noun, the nominative after *be*, by remark on rule 6.
of	As before.
urbanity;	A noun, ſingular, governed by the prepoſition *of*, by rule 11.
and	As before.
mutual	An adjective, agreeing with *deſire*, by rule 4.
deſire	A noun, ſingular, nominative to *give*.
of	As before.

pleaſing

pleaſing A participle. from the verb *pleaſe*, governed by *of*, by rule 14.

would As before.

give A tranſitive verb, joined with *would*, forming the preſent conditional tenſe of the potential mode, third perſon ſingular, agreeing with its nominative *deſire*, by rule 1.

ſmoothneſs A noun, from the adjective *ſmooth*, governed of the verb *give*, by rule 9.

to As before.

their A pronominal adjective, agreeing with its noun *behaviour*, by rule 4.

behaviour, A noun, ſingular, governed of *to* by rule 11.

delicacy A noun, ſingular, governed of *give* implied, by rule 9.

to As before.

their As before, agreeing with *ſentiments*, by rule 4.

ſentiments A noun, plural, governed of *to*, by rule 11.

and As before.

tenderneſs A noun, ſingular, governed of *give* implied, by rule 9.

to As before.

their As before, agreeing with *paſſions*, by rule 4.

paſſions. A noun, plural, governed of *to*, by rule 11.

Note, The laſt part of this ſentence, is very elliptical, and will be better underſtood by being expreſſed at large; thus, "Mutual deſire of pleaſing would give ſmoothneſs to their behaviour *and mutual deſire of pleaſing would give* delicacy to their ſentiments and *mutual deſire of pleaſing would give* tenderneſs to their paſſions."

EXAMPLE 2.

"The argument indeed would be concluſive, were ten females born for one male."

Home's Hiſt. Man, Sketch 6.

PARSED.

The	The definite article.
argument	A noun, ſingular, nominative to *be*.
indeed	An adverb.
would	An auxiliary.
be	A verb intranſitive, in the ſame mode and tenſe as in the laſt example, agreeing with its nominative word *argument*, by rule 1.
concluſive,	An adjective, agreeing with *argument*, by rule 4.
were	A verb intranſitive, in the ſubjunctive mode, preſent tenſe hypothetical, third perſon plural, agreeing with *females*, by rule 1.
ten	An adjective, agreeing with *females*, by rule 4.
females	A noun, plural, nominative to *were* and placed after the verb, becauſe the conjunction *if* is omitted, according to note on the ſubjunctive mode, page 46, and remark 2, on rule 17.
born	A participle from the verb *bear*, agreeing with *females*, by rule 4.
for	A prepoſition.
one	An adjective, agreeing with *male*, by rule 4.
male	A noun, ſingular, governed of *for*, by rule 11.

The importance of ſtudying our language grammatically, illuſtrated by the obvious errors which are found in the ſacred writings and in the works of our beſt authors.

EXAMPLES.

EXAMPLES.	CORRECTED.
The number of the names together *were* about an hundred and twenty. Acts i. 15.	The number of the names together *was* about an hundred and twenty. By rule 1.
The number of the months *are* with thee. Job xiv. 5.	The number of the months *is* with thee. By ibid.
And Rebekah took goodly *raiment* of her eldeſt ſon Eſau, *which were* with her in the houſe and put *them* upon Jacob her youngeſt ſon. Gen. xxvii. 15.	And Rebekah took goodly *raiment* of her eldeſt ſon *which was* with her in the houſe, and put *it* upon Jacob her youngeſt ſon. By ibid and 5.
In one hour ſo great *riches is* come to nought. Rev. xviii. 17.	In one hour, ſo great riches *are* come to nought. By rule 1.
Great *pains has* been taken. Pope.	Great *pains have* been taken. By ibid.
There *is two* or *three* of us. Shakeſpear.	There *are* two or three of us. By ibid.
Nor *thou* that *flings* me. Parnel.	Nor *thou* that *flingeſt* me. By ibid.
I have conſidered *what have* been ſaid. Tillotſon.	I have conſidered *what has* been ſaid. By ibid.
Whoever the king favours. Shakeſpear.	*Whomever* the king favours. By rule 9.
Thoſe *who* he thought true to his party. Clarendon.	Thoſe *whom* he thought true to his party. By ibid.
Who ſhould I meet the other night. Spectator No. 32.	*Whom* ſhould I meet the other night. By ibid.
Laying the ſuſpicion upon ſomebody, I know not *who*. Swift.	Laying the ſuſpicion upon ſomebody I know not *whom*. By ibid.

EXAMPLES.	CORRECTED.
Whom do men ſay that I am?	*Who* do men ſay that I am?
But *whom* ſay ye that I am? Matth. xvi 13 15. So alſo Mark viii. 27 29. Luke ix. 18 20. Acts xiii. 25.	But *who* ſay ye that I am? By remark on rule 6.
And ſo *was* alſo *James* and *John* the ſons of Zebedee *which* were partners with Simon. Luke v. 10.	And ſo *were* alſo *James* and *John* the ſons of Zebedee *who* were partners with Simon. By rule 2 and 5.
What reaſon *have* the church of Rome to talk of modeſty in this caſe? Tillotſon.	What reaſon *has* the church, &c. By rule 1. For *church* is not a noun of multitude.
There is no *conſtitution* ſo tame and careleſs of *their* defence. Addiſon.	There is no *conſtitution* ſo tame and careleſs of *its* defence. By rule 5.
All the virtues of mankind are to be counted upon a few fingers; but *his* follies and vices are innumerable. Swift.	All the virtues of mankind are to be counted upon a few fingers; but *their* follies and vices are innumerable. By rule 5.
And, *him deſtroyed.* Milton.	And, *he deſtroyed.* By rule 15.
Him only *excepted.* Tillotſon.	*He* only *excepted.* By ibid. That is, *he being deſtroyed, he being excepted*, in the caſe abſolute.
To ſee ſo many *to make* ſo little conſcience of ſo great a ſin. Tillotſon.	To ſee ſo many make or making ſo little conſcience of ſo great a ſin.
To ſee a young perſon *to acquit* himſelf gloriouſly. Ibid.	To ſee a young perſon *acquit*, &c. See remark 3, on rule 13.

I hope, my Lord, I *not offend.*

She *not denies* it.

Which they themſelves *not feel.* Dryden.

I have not wept *this forty* years. Dryden.

I fancy they are *theſe kind.* Addiſon.

I am not recommending *theſe kind* of ſufferings. Sherlock.

Let *each* eſteem other better than *themſelves.* Phill. ii. 3.

I hope, my Lord, I *offend not.*

She *denies* it *not.*

Which they themſelves *feel not.* All by rule 16.

I have not wept *theſe forty* years. By rule 4.

I fancy they are *this kind.* By rule 4.

I am not recommending *this kind* of ſufferings. By ibid.

Let *each* eſteem other better than *himſelf.* See remark on rule 4.

Either is improperly uſed for *each* in the following expreſſions.

The king of Iſrael and Jehoſaphat ſat *either* of them on his throne. 2. Chron. xviii. 9.

Nadab and Abihu took *either* of them his cenſer. Lev. x. 1.

And a line of twelve cubits did compaſs *either* of them about. 1. Kings vii. 15.

They crucified two other with him, on *either* ſide one and Jeſus in the midſt. John xix. 18.

And there were ſtays on *either* ſide. 1. Kings x. 19.

Of *either* ſide of the river was there the tree of life. Rev. xxii. 2.

In all theſe inſtances, *each* ſhould be uſed in the place of *either.*

In the following expreſſions, adverbs are improperly uſed as adjectives.

We may caſt in ſuch ſeeds and principles as we judge moſt likely to take *ſooneſt* and deepeſt root. Tillotſon.

Thine *often* infirmities. 1. Tim. v. 23.

Sooneſt and *often* are adverbs and ought not to be placed before nouns like adjectives.

Quickeſt and *frequent* would be employed with more propriety.

Other Improprieties.	*Corrected.*
I had rather.	I would rather.
He is a great ways off, or good ways off.	He is at a great diſtance.
I had as goods go.	I may as well go.
As it were.	
I am done.	I have done.
What is wanting?	What is wanted?
Muſt needs*.	Muſt neceſſarily *or* of neceſſity.
I have got to go.	I muſt go.

ELLIPSIS.

Ellipſis is the elegant omiſſion of a word or words in a ſentence.

This figure, judiciouſly managed, renders language conciſe, without obſcuring the ſenſe.

Examples.

True Conſtruction.	*Elliptical.*
1.	*Nominative omitted.*
God will reward the righteous and *God* will puniſh the wicked.	God will reward the righteous and puniſh the wicked.
2.	*Verb omitted.*
Give your heart to your maker---*give* honour to your parents---and *give* your boſom to your friend.	Give your heart to your maker---honour to your parents---and your boſom to your friend.
3.	*Relative omitted.*
Here is the virtue *which* I admire and *which* I will endeavour to imitate.	Here is the virtue I admire and will endeavour to imitate†.

* "He added, that he promiſed himſelf that the Roman people *muſt needs* allow, that they had never received ſo many benefits before from one ſingle citizen."

Vertot's Revolutions, Vol. 1, Page 148. Lond. Ed. 1770.

The expreſſion is totally improper in any caſe and certainly too vulgar to find a place in a celebrated Roman hiſtory.

† Authors are too apt to omit the relative; and in this example it would be better to omit the laſt only. The perſpicuity of a ſentence depends much on the proper uſe of relatives and pronouns.

True Conſtruction.	*Elliptical.*
	Antecedent omitted.
4.	
Avoid company which *company* has a tendency to corrupt your manners.	Avoid company which has a tendency to corrupt your manners,
	Noun omitted.
5.	
This horſe is the General's *horſe.*	This horſe is the General's.
6.	
This *horſe* is the General's horſe.	This is the General's horſe.
7.	
Turn to the right *hand.*	Turn to the right.
8.	
He ſailed in the *ſhip* Confederacy.	He ſailed in the Confederacy.

The anſwers to queſtions are very elliptical.

9.	
Q. Who went with you to Philadelphia?	
A. John went with me to Philadelphia.	John.
10.	
Q. Where were you educated.	
A. I was educated at Boſton.	At Boſton.

The member of a ſentence following *than*, *as*, or *do*, is uſually ſuppreſſed.

11.	
You are younger than I *am.*	You are younger than I.
12.	
He ſings and dances as well as you *ſing and dance.*	He ſings and dances as well as you.
13.	
You write better than I *write.*	You write better than I do.

An

An ellipſis in the beginning of a ſentence is often admiſſible.

True Conſtruction.	*Elliptical.*
14.	
I always have *been faithful to my country* and always will be faithful to my country.	I always have and always will be faithful to my country.

In an enumeration of particulars, the conjunction *and* is elegantly ſuppreſſed, except before the laſt particular.

15.	
Love *and* joy *and* peace and endleſs felicity will be the portion of the righteous.	Love, joy, peace and endleſs felicity will be the portion of the righteous.

In enumerating qualities that belong to the ſame thing, the noun is joined to the laſt only.

16.	
She is a ſober *woman*, a modeſt *woman*, a delicate *woman* and an agreeable woman.	She is a ſober, modeſt, delicate and agreeable woman.

Many other inſtances of the ellipſis might be mentioned; but theſe are ſufficient to give the learner ſome idea of this figure, the proper uſe of which aſſiſts us to expreſs our ſentiments with clearneſs without multiplying repetitions.

TRANSPOSITION.

Tranſpoſition or inverſion, is the placing of words out of their natural order.

The order of words is either *natural* or *artificial*.

The *natural* order of words in a ſentence is when they follow each other in the ſame manner as the conceptions of the mind.

Artificial order is when words are ſo arranged as to render the ſentence harmonious and agreeable to the ear, without obſcuring the ſenſe.

EXAMPLES in PROSE.

Natural Order.

"We hear daily complaints of depopulation, in every great State where the people are ſunk into voluptuouſneſs, by proſperity and opulence."

Home's Sketches.

"The people are knowing and converſable in a country where ſeveral occupations muſt be carried on by the ſame perſon from want of hands: People are ignorant and unſociable in a populous country where manufactures flouriſh."

Ibid.

Artificial Order.

In every great State, where the people, by proſperity and opulence, are ſunk into voluptuouſneſs, we hear daily complaints of depopulation.

"In a country where, from want of hands, ſeveral occupations muſt be carried on by the ſame perſon, the people are knowing and converſable: In a populous country where manufactures flouriſh, they are ignorant and unſociable."

In the foregoing examples, the *artificial* order of the words, is as perſpicuous as the *natural*, and more elegant and harmonious. But when an inverſion ſerves to embarraſs a period, it ought to be avoided; for perſpicuity ought not to be ſacrificed to any other ornament.

The following example appears to me faulty in this reſpect.

"Now from theſe evils, the love of letters, with that liberal caſt of thought which they are naturally calculated to give, would, I am perſuaded, be one powerful preſervative."

Fordyce's Ser. &c.

Corrected.

"I am perſuaded that the love of letters, with that liberal caſt of thought which they are naturally calculated to give, would be one powerful preſervative againſt theſe evils.

POETRY.

POETRY.

Inverted Order.

" Or ſouthward far extend thy wondering eyes,
Where fertile ſtreams the garden'd vales divide ;
And mid the peopled fields diſtinguiſhed riſe
Virginian towers and Charleſtown's ſpiry pride."
Elegy on the times.

Natural Order.

Or extend thy wondering eyes far ſouthward, where fertile ſtreams divide the gardened vales ; and Virginian towers and Charleſtown's ſpiry pride riſe diſtinguiſhed amidſt the peopled fields.

2

" Here the pure church, deſcending from her God,
Shall fix on earth her long and laſt abode ;
Zion ariſe, in radiant ſplendors dreſs'd
By Saints admired, by Infidels confeſs'd
Her opening courts, in dazzling glory blaze ;
Her walls ſalvation and her portals praiſe."
Proſpect of peace.

The natural Order, ſupplying the Ellipſis.

" Here the pure church, deſcending from her God, ſhall fix her long and laſt abode on earth ; Zion *ſhall* ariſe, dreſſed in radiant ſplendors, *being* admired by Saints and confeſſed by Infidels ; her opening courts *ſhall* blaze in dazzling glory ; her walls *ſhall be* ſalvation and her portals *ſhall be* praiſe."

Tranſpoſition is more neceſſary in poetry than in proſe ; but in either it ought not to be indulged, unleſs to acquire ſome ornament which cannot be compaſſed in a natural order.

ARRANGEMENT.

As the principal object to be conſidered in any compoſition whether proſe or verſe, is perſpicuity, and as this depends much on a proper arrangement of the members of a period ; it is neceſſary to lay down ſome general rules with reſpect to this point and illuſtrate their propriety by examples of wrong arrangement.

Words,

1

Words, expreſſing ideas that are connected in the mind, ought to be placed as near together aspoſſible.

The want of ſuch connection is obvious in the following examples.

" For the Engliſh are naturally fanciful, and very often diſpoſed, *by that gloomineſs of temper which is ſo frequent in our nation*, to many wild notions and viſions, to which others are not ſo liable.

Spect. No. 419.

For as no mortal author, *in the ordinary fate and viciſſitude of things*, knows to what uſe his works may ſome time or other be applied, &c.

Spect. No. 85.

" The ſame Lucumo, having afterwards attained the crown, with the name of Tarquin the ancient, *by the favour of the people*, did, that he might preſerve their affection, chooſe out of their order a hundred Senators, &c."

Corrected.

For the Engliſh are naturally fanciful and by that gloomineſs of temper which is ſo frequent in our nation, are very often diſpoſed to many wild notions and viſions to which others are not ſo liable.

For as in the ordinary fate and viciſſitude of things, no mortal author knows to what uſe his works may, ſometime or other be applied, &c.

" The ſame Lucumo having afterwards, by the favour of the people, attained the crown, with the name of Tarquin the ancient, did, &c.

Anſwer to Earl Stanhope's memorial prefixed to Vertot's revolutions, page 19th, London 1770.

2

A circumſtance ought not to be placed between two capital members of a period; for this renders it doubtful, to which of the two members, the circumſtance belongs. Witneſs the following example.

Since

	Corrected.
Since this is too much to aſk of freemen, nay of ſlaves, *if his expectation be not anſwered*, ſhall he form a laſting diviſion upon ſuch tranſient motives?	Since this is too much to aſk of freemen, nay of ſlaves, ſhall he, if his expectations be not anſwered, form a laſting diviſion upon ſuch tranſient motives?

Bolingbroke.

In this example it is doubtful, whether the circumſtance in Italics, belong to the firſt or laſt member of the period; in the correction the ambiguity is removed.

3

A circumſtance ſhould be placed near the beginning of a period, rather than at or near the concluſion. The mind paſſes with pleaſure from ſmall to great objects; but the tranſition from great to ſmall is diſagreeable. For this reaſon, the cloſing member of a period ought to be the moſt important.

In this reſpect the following examples are exceptionable.

"And although they may be and too often are drawn, by the temptations of youth and the opportunities of a large fortune, into ſome irregularities, *when they come forward into the world*; it is ever with reluctance, and compunction of mind, becauſe their bias to virtue continues."	"And although, when they come forward into the world, they may be and too often are drawn, by the temptations of youth, and the opportunities of a large fortune, into ſome irregularities; it is ever with reluctance and compunction of mind, becauſe their bias to virtue continues."

Intelligencer No. 9.

In this example, the circumſtance in Italics, is placed too late in the period, and renders the firſt diviſion

diviſion of it, flat and unimportant; in the correction, the circumſtance is placed in the beginning of the period, and its harmony and dignity are not afterwards interrupted.

"Let us endeavour to eſtabliſh to ourſelves an intereſt in him who holds the reins of the whole creation *in his hand.*"

"Let us endeavour to eſtabliſh to ourſelves an intereſt in him, who holds, in his hand, the reins of the whole creation."

Spect. No. 12.

"For the armies of Alexander contained but thirty thouſand men and he overcame *in one battle* Darius, who had ten hundred thouſand, when he was ſo heavy with ſleep that his eyes were ſcarce open, *as the ſtories report.*"

"For the armies of Alexander contained but thirty thouſand men, and in one battle, he overcame Darius, *who* had ten hundred thouſand, when, as the ſtories report, he was ſo heavy with ſleep, that his eyes were ſcarce open."

Notes on Daniel, 7. 6.

In both theſe examples, the circumſtances that cloſe the periods, are the leſt important, and render the concluſion flat and languid. In the firſt example corrected, the cloſing word *creation* being the moſt important, gives the whole period an air of dignity and leaves a deep impreſſion upon the mind. In the other example, the period is mended, but the meaning is ſtill left obſcure; for we are at a loſs to know whether Darius or Alexander is ſaid be nearly aſleep. The ambiguity is removed by the following arrangement. "For the armies of Alexander contained but thirty thouſand men and in one battle, as the ſtories report, when he was ſo heavy with ſleep that his eyes were ſcarce open, he overcame Darius, who had ten hundred thouſand." Though it

it muſt be confeſſed that the words are hardly capable of an elegant or perſpicuous arrangement.

" The Emperor was ſo intent on the eſtabliſhment of his abſolute power in Hungary, that he expoſed the Empire doubly to deſolation and ruin, *for the ſake of it.*"
Bolingbroke.

" The Emperor was ſo intent on the eſtabliſhment of his abſolute power in Hungary, that, *for the ſake of it*, he expoſed the Empire doubly to deſolation and ruin."

In this example, the cloſing circumſtance, which abounds with particles, is ſo feeble and unimportant as to diſguſt every reader of the leſt taſte.

4

A number of circumſtances ought not to be crowded together, but interſperſed among the capital members of a period.

Example.

" It is likewiſe urged that there are, by computation, in this kingdom, above 10,000 parſons, whoſe revenues &c."
Swift.

Corrected.

" It is likewiſe urged, that, in this kingdom, there are, by computation, above 10,000 parſons, whoſe revenues &c."

The two circumſtances, *by computation* and, *in this kingdom*, placed together, deſtroy the clearneſs and beauty of the period

" They beheld, *with wonder, at court*, a young lady ſo intelligent, and who ſpoke the ancient languages with no leſs purity than grace."
Eſſay on char. of women.

" They beheld, with wonder, a young lady at court, who was ſo intelligent and ſpoke the ancient languages with no leſs purity than grace."

Perhaps the beſt arrangement would be, " With wonder they beheld &c." " In England we meet with the three Seymours, ſiſters, nieces to a king and daughters to a protector, all celebrated for their learning,

learning, and for their elegant Latin verſes, which were tranſlated and repeated all over Europe;---Jane Gray, whoſe elevation to the throne was only a ſtep to the ſcaffold, and who read *before her death, in Greek*, Plato's Dialogue on the immortality of the ſoul." Ibid.

One would imagine by the ſituation of the two circumſtances, *before her death* and *in Greek*, that her death was in Greek: It ought to be, who, before her death, read in Greek, &c. The ellipſis alſo in the beginning of the period, rather ſerves to obſcure the ſenſe. "The three Seymours *who were* ſiſters, &c." would be more perſpicuous. Perhaps the greateſt fault in Mr. Ruſſel's ſtyle, is, a too frequent uſe of the ellipſis.

5.

A pronoun ought to ſtand as near to its antecedent as poſſible. A wide ſeparation of words ſo intimately connected, often renders the ſenſe ambiguous.

"It is the cuſtom of the Mahometans, if they ſee any printed or written paper upon the *ground*, to take *it* up and lay it aſide carefully as not knowing but it may contain ſome piece of their alcoran."

Spect. No. 85.

"It is the cuſtom of the Mahometans, if they ſee, upon the ground, any printed or written *paper*, to take *it* up and lay it aſide carefully &c."

In this example, the conſtruction of the ſentence, leads us to imagine that the pronoun *it* refers to *ground*; whereas its antecedent is *paper*: And the nearer theſe ſtand to each other, the more eaſily does the mind comprehend the meaning of the author.

Tom

" Tom is a lively impudent clown, and has *wit* enough to have made him a pleaſant companion, had *it* been poliſhed and rectified by good manners."

Guardian, No. 160.

" Tom is a lively impudent clown and has *wit* enough, had *it* been poliſhed and rectified by good manners, to have made him a pleaſant companion."

6

The members of a period ought it poſſible to be ſo arranged, that the mind will eaſily comprehend the meaning and the connection as faſt as the eye ſurveys the word. A ſuſpenſion of thought till the cloſe of a period is painful and embarraſſing to the underſtanding. Witneſs the following,

Example.

" *She* again, who ſhould not perceive herſelf prompted to a prudent and amiable demeanour, or guarded againſt the contrary, by thoſe pictures of diſcretion and excellence on one hand, and of levity and worthleſſneſs on the other, with which ſentimental and moral writers abound, *muſt be* abſolutely void of decency and reflection."

Fordyce, Sermon. 3d.

Corrected.

" She again muſt be abſolutely void of decency and reflection, who ſhould not perceive herſelf prompted to a prudent and amiable demeanour, or guarded againſt the contrary, by thoſe pictures of diſcretion and excellence on one hand, and of levity and worthleſſneſs on the other, with which ſentimental and moral writers abound."

In this example, the firſt word *ſhe* is intimately connected with the laſt member of the period, *muſt be* &c. and it is a taſk too painful for the mind to retain the firſt word till it arrives to the cloſe, and at the ſame time comprehend the meaning of the intervening circumſtances.

The

The arrangement in the correction renders the period ſmooth and perſpicuous.

An elegant writer of the preſent day is guilty of the ſame fault, in the following example.

"The burning ardours and the tormenting jealouſies of the Seraglio and the Haram, which have reigned ſo long in Aſia and Africa, and which in the ſouthern parts of Europe have ſcarcely given way to the differences of religion and civil eſtabliſhments, are found, however, with an abatement of heat in the climate, to be more eaſily changed, in one latitude, into a temporary paſſion which engroſſes the mind, without enfeebling it and which exeites to romantic atchievements, &c."

Forguſon's eſſay on the hiſtory of civil ſociety, part 3, ſect. 1. Here the capital members of the period, viz. *the burning ardours and the tormenting jealouſies of the Seraglio and Haram are found to be more eaſily changed into a temporary paſſion* &c. are ſeparated at ſuch a great diſtance and diſjoined by ſuch a number of intervening circumſtances, as to perplex the reader and fatigue his mind by cloſely attending to the connection of ideas.

It may alſo be remarked in general, that ſentences ought not to cloſe with *adverbs*, *relatives*, or *particles*. Little unimportant words; as, *to*, *for*, *with*, *it*, &c. cloſe a period without force and leave a feeble impreſſion upon the mind. Important words, ſuch as *nouns*, *verbs*, *participles* and *adjectives*, make the beſt figure in the concluſion of periods---they add dignity to ſtyle and energy to ſentiment.

REDUNDANCY of WORDS.

It has been remarked, in the firſt part of this Inſtitute, that the preſent Engliſh language is derived principally from two ſources, the Saxon and the Roman; the Saxon words forming the language of the common people; and the Roman, the learned and ſublime ſtyle. For this reaſon, we may ob-

erve that, to expreſs the ſame idea, we have at leſt two words, the one of Saxon, and the other of Roman original. That this is the caſe with reſpect to the common ideas of mankind, will appear from the following compariſon.

Saxon.	*Roman.*	*Saxon.*	*Roman.*
truth	veracity	end	termination
talk	converſation	life	animation
houſe	dome or palace	enough	ſufficient
greatneſs	magnitude	aſleep	dormant
raiſe	elevate	bargain	contract
tool	inſtrument	truſt	confidence
praiſe	commendation	friendship	amity
want	poverty	being	exiſtence
keep	preſerve	inward	internal
laugh at	deride	freedom	exemption
show	exhibit	reſt	tranquillity
gift	gratuity	harmleſs	innocent
bloody	ſanguinary	light	luminous
thankfulneſs	gratitude	worship	adoration

The words, *veracitas*, *converſatio* &c. in the Latin language, conveyed the ſame ideas as *truth*, *talk* &c. in the Saxon and in the modern Engliſh. Where the Latin has not furniſhed us with a convenient word, we have borrowed from the Greek and French, and ſometimes from the modern German. This in one reſpect is a real advantage to the language; as it affords a variety of words to expreſs our ideas, and prevents the neceſſity of repeating the ſame words, as was the caſe with ſome of the ancient oriental languages. At the ſame time, it leads ignorant and half-learned people into the frequent and diſagreeable uſe of ſynonymous terms. Thus we often hear it ſaid that "he is a man of *truth* and *veracity*," which is ſaying no more than that he is a man of *truth* and *truth*. In the ſolemn act of prayer, we often hear the Deity intreated to *keep* and *preſerve* us; which, by any explication, will amount to no more than an interceſſion to *keep* and *keep* us.

The Hebrew language, at the time the ſcripures were

were written, conſiſted of few words*, and in order to expreſs ideas with uncommon energy, the writers were obliged to uſe repetitions. But the copiouſneſs of our language ſuperſedes the neceſſity and conſequently the propriety of uſing two or three ſynonymous terms to expreſs any idea, however forcible: And in expreſſing the common unimportant ideas of mankind, every word that does not add ſomething to the meaning of a phraſe, muſt be conſidered as ſuperfluous and detracting from the beauty of ſtyle. To ſet this impropriety in a ſtriking point of light, I will inſert a paſſage from the Spectator, No. 302, and add a great number of ſynonymous terms to the original

"Who ever beheld *and ſaw* the charming Emilia without feeling in his breaſt at once the glow *and ardour* of love, and the tenderneſs of virtuous friendſhip. The unſtudied *and natural* graces of her behaviour and the pleaſing *and agreeable* accents of her tongue, inſenſibly *and imperceptibly* draw you on to wiſh for a nearer enjoyment of them; but even her ſmiles carry in them a ſilent reproof to the impulſes of licentious *and lawleſs* love. Thus, though the attractives of her beauty play almoſt irreſiſtibly upon you and create *and give birth to* deſire, you immediately ſtand corrected, not by the ſeverity *and rigour*, but by the decency of her virtue. That ſweetneſs and good humour, which is ſo viſible *and apparent* in her face *and countenance*, naturally diffuſes *and ſpreads* itſelf into every word and action. A man muſt be a ſavage who, at the ſight *and view* of Emilia, is not more inclined *and diſpoſed* to do her good than to gratify himſelf. Her perſon, as it is thus

* It is ſaid to conſiſt of about two thouſand words. The Engliſh contains twenty thouſand; beſides the ſingular advantage of compoſition, which by prefixing to words certain particles and annexing terminations of determinate and known ſignifications, renders the language capable of an endleſs variety.

thus ſtudiouſly embelliſhed *and ornamented* by nature, thus adorned with unpremeditated *and unſtudied* graces, is a fit *and proper* lodging *and habitation* for a mind ſo fair and lovely, *handſome and amiable*; there dwell *and reſide* rational piety, modeſt hope, and cheerful reſignation. Were I to relate that part of Emilia's life which has given *and granted* her an opportunity *and occaſion* of exerting the heroiſm *and fortitude* of chriſtianity, it would make *and form* too ſad *and ſorrowful*, too tender *and affecting* a ſtory: But when I conſider her alone in the midſt of her diſtreſſes *and ſufferings*, looking beyond this gloomy *and dark* vale of affliction and ſorrow into the joys of Heaven and immortality, and when I ſee *and view* her in converſation *and diſcourſe* thoughtleſs and eaſy, as if ſhe were the moſt happy creature in the world, I am tranſported *and carried away* with admiration *and wonder*."

In this beautiful deſcription of female excellence, the words in Italics are ſuperfluous: Let them be omitted and we have the paſſage in the original ſtyle, which is pure and elegant.

But it muſt be remarked that cuſtom has affixed very different meanings to the ſame words and very often different from the original ſenſe. Thus *freedom* is much more general in its ſignification, than *exemption*. To ſay a man is *free* from trouble and *exempt* from trouble, is ſaying the ſame thing: But the phraſe *political exemption* is not admiſſible; though *political freedom* is as common and proper as any phraſe in the language. When therefore I ſay that two words of the ſame import ought not to be uſed at the ſame time, I would be underſtood to mean, that they ought not to be uſed to convey exactly the ſame idea.

For examples of the needleſs uſe of ſynonymous terms, ſee Spectator No. 352.

In diſcourſe and familiar writings, I would gene-

rally

rally prefer the Saxon to the Roman words. Many of the Saxon words and phraſes have a particular force or beauty that is loſt in Roman words of correſpondent import. But many Saxon words which were uſed in the time of Spencer and Chaucer are now become obſolete; others are grown vulgar; and the prevailing taſte of the Engliſh ſeems to be, to neglect their native tongue in complaiſance to the ancient Roman and modern French and Italian.

DERIVATION and COMPOSITION of WORDS.

This is what Dr. Aſh calls the grand laboratory of the Engliſh language; for by the help of certain prefixes and terminations, we form new words to expreſs any idea we pleaſe. The modes of derivation and compoſition of moſt general uſe are the following.

Saxon Modes.

From a ſubſtantive or noun we form an adjective by the terminations,

		Noun.	*Adj.*
ful	which ſignifies abundance	as, joy,	joyful.
ſome	the ſame	as, game,	gameſome.
leſs	which denotes a want of the quality	as, hope,	hopeleſs.
ly	which denotes likeneſs to,	as, man,	manly.
y	which denotes fulneſs &c.	as, dirt,	dirty.
iſh	denoting likeneſs to	as, child,	childiſh.
like	the ſame	as, lion,	lionlike.
wiſe	denoting ſkill	as, weather,	weatherwiſe.

From one noun we form another by the terminations,

		Noun.	*Noun.*
head	denoting ſtate or condition	as, God,	Godhead.
hood	the ſame	as, man,	manhood.
ſhip	denoting office or juriſdiction	as, clerk,	clerkſhip,
rick	the ſame	as, biſhop,	biſhoprick,
wick	the ſame	as, bailiff,	bailiwick.
dom	juriſdiction	as, king,	kingdom.

From an adjective we form a noun by the termination,

	Adj.	*Noun.*
neſs denoting ſtate or condition	as, good,	goodneſs.

Another adjective, by the terminations,

	Adj.	*Adj.*
ſome denoting the quality in great degree	as, glad,	gladſome.
iſh denoting a diminution of the quality	as, white,	whitiſh.

From adjectives we form adverbs in *ly*, which ſignify the manner of a quality or action; as prudent, *prudently*; that is, in a prudent manner.

From a verb we form a noun by the termination *er*, as help, *helper*.

The particle *un*, is prefixed to *verbs*, *adjectives* and *participles*, and implies negation; as, dreſs, *undreſs*, holy, *unholy*.

Re, ſignifies repetition, and is prefixed to, *nouns*, *verbs* and *participles*; as, union *re-union*, animate, *re-animate*, elect *re-elect*.

The words *well*, *ill*, *half*, are prefixed to participles; as, accepted, *well-accepted*, adviſed, *ill-adviſed*, eaten, *half-eaten*.

All, is prefixed to *adjectives* and *participles*; as, wiſe, *all-wiſe*, ſeeing, *all-ſeeing*.

Happify, is a compound of Britiſh and Latin originals.

Latin Modes.

From nouns we form adjectives by the terminations,

	Nouns.	*Adj.*
ous which denotes the quality of the noun	as, joy,	joyous.
al the ſame	as, ſcripture,	ſcriptural.
ive the ſame	as, ſport,	ſportive.
able denoting power or capacity	as, ſale,	ſaleable.

From

From nouns we form other nouns by the termination,

		Noun.	*Noun.*
iſt	as,	art,	artiſt.
ian	as,	logic,	logician.

From an adjective we form another adjective by the termination *al*, as, heroic, *heroical*; but theſe ſignify the ſame thing; and the termination is commonly omitted.

From an adjective we form a noun, in *ity*, as, pliable, *pliability*.

From the verb we form adjectives by the termination,

		Verb.	*Adj.*
able which denotes power or capacity	as,	attain,	attainable.
ive	as,	effect,	effective.
ant	as,	comply,	compliant
ent	as,	differ,	different.

From the verb we form nouns in,

	Verb.	*Nouns.*
ation	as, fruſtrate,	fruſtration.
etion	as, complete,	completion
ition	as, add,	addition.
ance	as, attend,	attendance
ence	as, exiſt,	exiſtence.

Prefixes.

Ante, prefixed to *verbs*, *participles* and *nouns*, ſignifies *before*, as dated, *ante-dated*, chamber, *ante-chamber*.

Co, ſignifies *with*, as exiſt, *co-exiſt*, partner, *co-partner*.

Non, ſignifiing *not*, is prefixed to *nouns*, as conformiſt, *non-conformiſt*.

In, *im*, *ir*, implying negation, are prefixed to *nouns*, *adjectives* and *adverbs*, as congruity, *incongruity*, poſſible, *impoſſible*, regular, *irregular*.

Pre ſignifying priority or eminence, is prefixed

prefixed to *verbs*, *nouns* and *adjectives*, as ſuppoſe, *pre-ſuppoſe*, exiſtence, *pre-exiſtence*, eminent, *pre-eminent*.

Counter, ſignifying oppoſition, is prefixed to *nouns*, *verbs* and *participles*, as project, *counter-project*, act, *counter-act*, poiſed, *counter-poiſed*.

Super, ſignifying above, is prefixed to *adjectives* and *verbs*, as abundant, *ſuper-abundant*, abound, *ſuper-abound*.

Inter, ſignifying between, is prefixed to *verbs*, *nouns* and *participles*, as mix, *intermix*, miſſion, *intermiſſion*, woven, *interwoven*.

Greek Modes.

From the noun we form a verb in *ize*, as author, *authorize*, and another noun is *iſm*, as Calvin, *Calviniſm*.

From the verb, is formed a noun in *ſm*, as baptiſe, *baptiſm*.

Anti, ſignifying oppoſition, is prefixed to *nouns* and *adjectives*, as miniſterial, *anti-miniſterial*.

French Modes.

From a noun is formed another noun, in *age*, as pound, *poundage*, perſon, *perſonage*.

From a verb is formed a noun, in *ment*, as reſent, *reſentment*.

Miſ, emplying error, is prefixed to *nouns*, *verbs* and *participles*, as demeanor, *miſdemeanor*, apply, *miſapply*, informed, *miſinformed*.

Diſ, implying contrariety, is prefixed to *nouns*, *verbs* and *participles*, as repute, *diſrepute*, claim *diſclaim*, poſſeſſed, *diſpoſſeſſed*.

We have one ſpecies of compoſition, which is very common, eſpecially among poets, which muſt not be omitted: This is when two whole words are united to expreſs ſome complex idea with conciſeneſs and energy. Of this kind are the following: "*Cloud-compelling* Jove," "*cloud-topt* hill," Pope. "*Root-obſtructed* channel," Hervey. "*Heart-felt* pangs."

pangs," "*Sun-deſcended* race." Theſe are adjectives in ſenſe, but formed of a noun and a participle and convey the whole meaning of a phraſe in a ſingle word.

Many of theſe compound adjectives, in the ſublime ſtyle, acquire a beauty and force that would be entirely loſt in a circumlocution. But care ſhould be taken not to indulge this licence of compoſition to ſuch a degree, as to unite words that appear harſh and unnatural. Such are the "*devotion-confounding peſts*" of Sheridan, and the "*ſin and ſorrow-ſunk*" of Dodd.

PROSODY or

An attempt to inveſtigate the rules of Engliſh Verſe; with ſome preliminary obſervations on Accent and Emphaſis.

The preciſe definition of the terms *accent* and *emphaſis*, in our language, ſeems never to have been ſettled. This has given riſe to various diſputes among Grammarians.

Accent has been generally uſed to ſignify the peculiar ſtreſs of the voice on a particular ſyllable, in words of more ſyllables than one: Emphaſis, to denote the peculiar ſtreſs of the voice, on a particular word in a ſentence. According to theſe definitions, no monoſyllable can have any accent; and emphaſis is limited to one kind.

Mr. Sheridan, who has taken móre pains to regulate the pronunciation of the Engliſh language, than any other writer, defines accent to be the ſtreſs of voice on a particular letter of a ſyllable, which diſtinguiſhes it from the reſt; and confines emphaſis to thoſe particular words in a ſentence, which demand, not only a greater ſtreſs, but a change of tone in the voice.

This definition of accent appears to be more accurate and uſeful, than the former, eſpecially as it enables us to make, in all words, the neceſſary diſ-

tinction between accented vowels and accented conſonants.

But this is not perfectly accurate; for by this rule, no word conſiſting of more letters than one, can be unaccented; and he calls the particles *of*, *at*, *in*, *to*, &c. unaccented by miſtake; while the pronoun *I*, which often requires great ſtreſs of voice, without change of note, can have no accent, becauſe it has but one letter.

Perhaps the following definitions may nearly explain the diſtinctions.

In every word in the Engliſh language, their is ſome particular letter on which the ſtreſs of the voice falls in pronouncing it. This ſtreſs of the voice, regulated merely by the rule of pronunciation, I would call *accent*. Emphaſis is a ſtreſs of voice, regulated only by the ſenſe and importance of the word; but it always falls on the accented letter.

Emphaſis is of two kinds; the firſt I call the *natural* emphaſis, as it is conſtant and invariable, and depends on the importance of the word with reſpect to the idea it conveys, without regarding its relation to other words in the ſentence.

Thus the words *man*, *houſe*, *ſtrength*, are in their nature important and conſequently emphatical in any ſentence where they can be placed. They will naturally be pronounced with more force than the particles, *at*, *of*, *in*, &c. which inſtead of being *unaccented*, as Mr. Sheridan calls them, are more properly *unemphatical*. All nouns and principal verbs have this emphaſis in the higheſt degree---all adjectives, participles and adverbs, in a leſs degree---pronouns, though they ſupply the place of nouns, are generally deprived of emphaſis in pronunciation. Conjunctions, interjections, prepoſitions, auxiliaries and articles, are in their nature unemphatical. This kind of emphaſis requires no change of tone, but only that natural force of voice with which we pronounce important words.

The

The other kind of emphaſis, which is the moſt forcible, depends merely on the importance of the word on which it falls, in the particular ſentence where it is uſed. It often determines the ſenſe of the phraſe, and uſually requires a change of tone as well as ſtreſs of voice on the accented letter. This emphaſis, which may be called *accidental*, being regulated entirely by the ſenſe, may fall on any word in the language and cauſe particles to be pronounced with the higheſt ſtreſs of voice.

Scarcely any ſubject has been leſs attended to than Engliſh Proſody. Grammarians have gone no farther than to divide the kinds of verſe into the iambic, trochaic and anapæſtic, and to diſtinguiſh them farther by the number of ſyllables in each line. The rule laid down generally for the heroic meaſure, is, that it conſiſts of five feet and that to make a perfectly regular verſe, theſe ought to be all iambic, with this exception only that the firſt foot may ſometimes be a trochee. All variations from the iambic in the ſubſequent feet, are conſidered as defects in the ſtructure of the verſe.

Theſe rules have taught all common readers of poetry to affect the placing of the accent or emphaſis on every ſecond ſyllable, which makes our verſification thus pronounced, the moſt monotonous and ridiculous of all poetry in the world. But the truth is, our heroic iambic verſe admits of a greater variety of feet, than the heroic meaſure of any language with which I am acquainted. The Latin and Greek, as it is well known, admit but two, the dactyl and ſpondee, except only that the laſt foot may be a trochee; which however in that place can hardly be perceived by the ear.

In order to explain the nature of Engliſh verſe, it is neceſſary to give ſome rules concerning long and ſhort ſyllables in our language, which has not yet been attempted on its true principles---the Latin proſody

proſody having nothing to do with the Engliſh language.

1ſt. Every accented ſyllable is long. This has never been doubted, where the accent falls on a vowel; as, *glo-ry*, *ho-ly*. Where the accent falls on a conſonant, as in *hab-it*, *bat-tle*, the preceding vowel is undoubtedly ſhort; but the ſyllable is nevertheleſs long. Thus in the ſyllable *prac*, the vowel is as ſhort as poſſible, the ſyllable being cloſed by a pure mute conſonant; but when we join to it another ſyllable, if it begin with a conſonant; as, *prac-tice*, the time required to place the organs of ſpeech in a poſition to pronounce the conſonants, renders the ſyllable as long as if the accent lay on the vowel. And if the following ſyllable begin with a vowel, we cannot avoid joining to it the laſt conſonant, which is the ſame as doubling the conſonant; for the words *hab-it* and *hab-bit* are pronounced preciſely alike and in the ſame ſpace of time. And I appeal to the moſt accurate ear, whether there be any difference in the ordinary pronunciation of theſe words *glo-ry*, *ho-ly*, *hab-it*, *prac-tice*.

This difference however muſt be obſerved, that all accented ſyllables are not equally long, for all are not equally accented. In many polyſyllables, beſides the principal accent, there is a weaker accent on another ſyllable, which may with propriety be called the half accent. Thus in the word *ex-poſ-tu-la-to-ry*, the full accent is on the ſecond ſyllable and the half accent on the fifth; this ſyllable is longer and more diſtinctly articulated than the unaccented ſyllables, though it is not ſo long as the ſecond, on which lies the principal accent.

The half accent, eſpecially when it follows the full accent, renders ſuch words ungraceful in poetry, except in one ſingle place in the verſe; for the half accent may fall gracefully upon the laſt ſyllable but two, as in theſe lines of an anonymous writer:

"A

" A new diſgrace inevitably ſheds."
" Gives the keen curſe accumulated gall."

When the half accent precedes the full accent, it is ſtronger---indeed in many words there are two accents almoſt equal; as, *ex*altation, *ex*plan*a*tion, *com*mutation; and ſuch words, if they exceed not four ſyllables, are graceful in poetry

2d. Every emphatical ſyllable is long. This rule applies to all monoſyllable nouns and all other monoſyllables uſed emphatically. In theſe lines of Pope's,

" Reſpecting man, whatever *wrong* we call
May, *muſt* be *right*, as relative to all."

The monoſyllables *wrong*, *right*, *may*, *muſt*, the two former of which being adjectives, are naturally emphatical; and the two laſt which are auxiliaries, and accidentally ſo---are all important---and in pronunciation are equally long.

3d. All unaccented ſyllables are, in our language, naturally ſhort. The voice is to dwell on them no longer than is neceſſary to pronounce diſtinctly the combination of letters of which they are compoſed. And although ſome of them, having more conſonants, require more time in pronouncing than others, yet this makes no difference in their uſe or effect in poetry.

4th. All unemphatical monoſyllables are naturally ſhort; as, prepoſitions, conjunctions, adverbs and articles.

From the foregoing rules, it appears that the movement of our verſe is regulated by accent and emphaſis†. Whether the accented ſyllables and emphatical monoſyllables are all really long, in the ſame

† That the movement of our verſe depends not on the length of the vowels, is evident from this; that our longeſt vowels and diphthongs are often thrown into the ſhorteſt place in the line and that without injuring the verſification.

" Above, how high, progreſſive life *may* go!" Pope.

May is long, but arbitrarily ſhortened; *may go*, not forming a ſpondee.

ſenſe as ſyllables are denominated long in the Greek and Roman languages, is a diſpute of little conſequence. All accented ſyllables and all monoſyllables either naturally or accidentally emphatical, are important---on theſe depend the dignity and harmony of verſe---and by theſe, the proſody of our language, with all its variety, may be reduced to rules as ſimple and at the ſame time as accurate, as thoſe of any other language†.

In illuſtrating the rules of metrical compoſition, for want of proper types, I ſhall uſe figures to repreſent the length of the ſyllables---the long or important ſyllables, by the figure 1; the ſhort or unimportant, by the figure 2. The ſyllables, which exemplify the rules, are printed in Italics.

The feet we admit into the heroic meaſure, are nine; the iambus, the trochee, the ſpondee, the pyrrhichius, the dactyl, the anapæſt, the tribrachus, the amphibrachus and the antibacchus.

The iambus, is a foot of two ſyllables, the firſt ſhort and the ſecond long; as, 2 1 be-hold.

The trochee, two ſyllables, the firſt long and the ſecond ſhort; as, 1 2 glo-ry.

The ſpondee, two ſyllables, both long; as, 1 1 earth-quake.

The pyrrhichius, two ſyllables, both ſhort; as, 2 2 of a.

The

† According to the cant rules of our proſodians, the monoſyllables, *ſtrength*, *health*, *thruſt*, *thick*, are ſhort ſyllables; for the vowels are as ſhort as poſſible. But the fact is, they are ſome of the longeſt ſyllables in the language; and the word *language*, in which there is no long vowel, requires as much time to be pronounced diſtinctly, as many words of three ſyllables. In learning our language, it is of the higheſt importance to know the long vowels from the ſhort; but in inveſtigating the rules of verſe, we are to attend leſs to the length of the vowels than to that of the ſyllables, which depends much upon the combination of conſonants and the force of utterance.

The dactyl, three syllables, the first long and the two last short; as, 1 2 2 fu-ri-ous.

The anapæst, three syllables, the two first short and the last long; as, 2 2 1 to be sure.

The tribrachus, three syllables, all short; as, 2 2 2 impet-u-ous to the plain.

The amphibrachus, three syllables, the first and third short, the second long; as, 2 1 2 re-quire it.

The antibacchus, three syllables, the two first long and the last short; as, 1 1 2 go, take it.

The iambus, which is the ground of this measure, may be used in every foot and is most frequent in all.

2 1 2 1 2 1 2 1 2 1

"Let these--the brave--triumph--ant vic--tor grace,

2 1 2 1 2 1 2 1 2 1

And war--ring na--tions part--in leagues--of peace."

POPE.

These lines are purely iambic. Each consists of five feet, the first syllable of which, is short and the last, long. That is, every second syllable is accented or emphatical and pronounced with a stress of the voice: The others are unaccented or unimportant and pronounced with less force.

The trochee may always be used gracefully in the first foot; as,

1 2 2 1 2 1 2 1 2 1

"*Glow'din*--the front--of heaven--and gave--the day."

POPE.

Here the first foot is a trochee and the rest are iambic.

The trochee is most graceful when followed by a spondee; as,

1 2 1 1 2 1 2 2 2 1

"Load the--*tall bark*--and launch--in to--the main."

POPE.

In the second foot, it is rarely admissible. Dryden has used it, but the verse is ungraceful;

1 1 1 2 2 1 2 1 2 1

"Each Greek--*was an*--Ulys--ses, such--a dread."

In

In the third and fourth feet, it is harſh, but may have a beauty when it ſuits the ſound to the ſenſe; as,

1 1 2 1 . 1 2 2 1 2 1

"Eve right--ly call'd--*mother*--of all--mankind."

MILTON.

2 1 2 2 2 1 1 2 1 1

"And ſtag--ger'd by--the ſtroke--*drops the*--large ox."

PITT.

If the trochee in the firſt foot, be followed by a ſhort ſyllable, in the ſame word, it almoſt deſtroys all melody; as,

1 2 2 1 1 1 2 1 2 1

"*Happi--ly* thus--they paſs--the pleaſ--ing hour."

In the laſt foot it is always inadmiſſible.

The ſpondee may be uſed gracefully in every foot. In the firſt; as,

1 1 2 1 2 1 2 1 2 1

"*Good life*--be now--my taſk--my doubts--are done."

In the ſecond; as, DRYDEN.

2 1 1 1 2 1 2 1

"As ſome--*lone moun*--tain's mon--ſtrous growth--

2 1

he ſtood." POPE.

In the third; as,

2 1 2 1 1 1 2 2 2

"The moun--tain goats--*came bound*--ing o'er--the

1

lawn." POPE.

In the fourth; as,

1 1 2 1 2 1 1 1 2 1

"All look'd--for arms--in vain,--*no arms*--were nigh." POPE.

In the fifth; as,

1 2 2 1 2 1 2 1 1

"Singed are--his brows--the ſcorch--ing lids--*grow*

1

black." POPE.

On this foot it may be obſerved, that in our language the two ſyllables can never be equally long, becauſe the accent or emphaſis on one will always be ſtronger than the other; as in *earth-quake*, the ſtrongeſt

ſtrongeſt accent is on the firſt ſyllable: So a monoſyllable adjective has leſs emphaſis than a noun. A noun and a verb are nearly equal in emphaſis naturally, yet the ſenſe will ever determine one to be more emphatical than the other. Theſe ought to be ſo managed that the moſt ſtrongly accented ſyllable or the moſt emphatical ſhould be the laſt of the foot; unleſs it ſtand in the firſt place, where the contrary is equally graceful; as,

1 1 2 1 2 2 2 1 2 1

"*Death*, great--propri--etor--of all--'tis thine, &c."

YOUNG.

Or ſometimes in the ſecond place, where it is allowable and may be graceful in the ſolemn and elegiac ſtyle; as,

2 1 1 1 2 2 2 1 2

"The broad--*moon ſwim*--ming thro'--the bro--ken

1

clouds."

Or in blank verſe, to begin the next ſentence after a full pauſe in the middle of the line.

The pyrrhichius in the firſt foot is admiſſible but weak; as,

2 2 2 1 2 1 2 1 2 1

"*Nor in*--the help--leſs or--phan dread--a foe."

POPE.

But may be aided by a ſucceeding ſpondee; as,

2 2 1 1 1 1 2 1 2 1

'To the--*great fire*--whom heaven--and earth--adore.'

In the ſecond it is hardly admiſſible; yet Pitt has uſed it in the example cited above,

2 1 2 2 2 1 1 2 1 1

"And ſtag--*ger'd by*--the ſtroke--drops the--large ox."

In the third, it is admiſſible but weak; as,

2 1 2 1 2 2 2 1 2 1

"A ſer--vant ad--*ded to*--his ab--ſent Lord." POPE.

In the fourth, it is uſually graceful; as,

2 1 2 1 2 1 2 2 2 1

"And thus--concludes--the glo--*ries of*--the day."

The

The dactyl is admiſſible when it conſiſts of words capable of an eliſion; as, *different*, &c. in which the ſecond ſyllable is too weak to make a full ſyllable in the verſe. Theſe have been uſually printed with an apoſtrophe, thus, diff'rent; but are not pronounced ſo; for we give every ſyllable its full ſound, which makes it a proper dactyl.

It is alſo neceſſarily admitted in many words, when two vowels meet, each of which forms a ſyllable, though unaccented, and which are incapable of eliſion; as, *glorious*, *furious*, *infuriate*.

In the firſt foot, the dactyl is graceful, as,

1 2 2 2 1

Furious--he ſpake, &c.

In the ſecond, it is ſcarcely admiſſible; it being a general rule that the laſt ſyllable of the ſecond foot ſhould be accented or emphatical.

In the third it is ſometimes admiſſible, but ungraceful; as,

2 1 2 1 1 2 2 2 1 2 1

"Thus ſpoke--the king,--*furious*--the chief--replied."

In the fourth, it is hardly admiſſible, and in the fifth never.

The anapæſt is compoſed of the ſame kind of words as the dactyl.

It can have no place in the firſt foot; but in the others, it is graceful. In the third; as,

1 2 2 2 1 2 2 1 1 2 1 1

"Fiery---The fi--*ery Duke*--tell the--hot Duke."

SHAKESPEARE.

In the third and fifth; as,

2 1 2 1 2 2 1 2 1 2 2 1

"And hoſts--infu--*riate ſhake*--the ſhud--*dering plain*."

In the ſecond and fourth; as,

2 1 2 2 1 2 1 2 2 1 2 1

"On ev--*ery ſide*--with ſhad--*owy ſquad*--rons deep."

MILTON.

The tribrachus is compoſed of like words as the dactyl and anapæſt. It may be uſed in the third and fourth places.

In

In the third; as,

2 1 2 1 2 2 2 2 1 2 1

"And rolls--impet--*uous to*--the ſub--ject plain."

In the fourth; as,

2 1 2 1 2 1 2 2 2 2 1

"And thun--ders down--impet--*uous to*--the plain."

POPE.

The amphibrachus is uſed only in the laſt foot, when we take the licence to add a ſhort ſyllable; as,

2 1 2 1 2 1 2 1 2 1 2

The piece--you think--is in--correct--*why take it.*

1 1 2 1 2 1 1 1 2 1 2

I'm all--ſubmiſ--ſion; what--you'd have--*it, make it.*

1 1 2

This may alſo be an antibacchus; as, *go, take it.*

POPE.

But this is improper in the ſolemn ſtyle.

It may be alſo remarked that in diſſyllables and polyſyllables, the accented ſyllable can never be the firſt ſyllable of a foot in any place but the firſt, in which a diſſyllable will make a graceful trochee. But an emphatical monoſyllable may ſtand in any place in the line.

In Engliſh poetry, there are as many full accents or equivalent emphaſes, as there are nouns, adjectives, verbs or participles in a line; beſides many other words which are accidentally emphatical. This is a ſource of great variety in our verſification.

A regular, though weak line, may be compoſed with but *three* emphatical or accented ſyllables; as,

2 2 2 1 2 1 2 2 2 1

Or to--a ſad--vari--ety--of woe.

And with *four*, very frequently; as,

2 1 2 1 2 1 2 2 2 1

"He mounts--the ſtorm--and walks--upon--the wind."

This example has *ſeven:* POPE.

1 1 2 1 1 2 1 1 2 1

"Men, bearded, bald, cowl'd, uncowl'd, ſhod, unſhod."

POPE.

Hence

Hence lines, abounding with monoſyllables that are emphatical, are the moſt forcible and ſolemn; but are often two much encumbered.

To end a line with a triſſyllable, the laſt ſyllable of which has the half accent or none at all, though ſometimes practiſed by our beſt Poets, is ſubverſive of all harmony and contrary to the genius of our poetry.

" Th' eternal art, educing good from ill,
Grafts on this paſſion; our beſt *principle*." POPE.
" The firſt of men in ſovereign *miſery*." POPE.

In theſe caſes, *y* is made to rhyme ſometimes with long *I* and ſometimes with long *e*, neither of which is the proper ſound of the vowel *y*, in unaccented ſyllables.

" Bleſt are the ſaints who ſit on high
Around thy throne of *majeſty*." WATTS.
" Till a wiſe care of *piety*
Fit us to die and dwell with thee." WATTS.

It is a pity that ſuch improprieties ſhould be mingled with the beſt productions in the language.

It is to be remarked that the rules given above apply particularly to rhyme; for in blank verſe, a much greater licence may be indulged without injuring the verſification.

It would exceed the limits of my deſign to enter into a particular explanation of the other kinds of Engliſh verſe; and it is rather unneceſſary, as they depend much upon the ſame principles as the iambic meaſure.

The trochaic meaſure, conſiſting of three, five or ſeven ſyllables, the lines beginning with an accented ſyllable, is but an elliptical form of the iambic; for by prefixing a ſhort ſyllable to each line, the verſe becomes purely iambic; as,

A " Little Siren of the Stage,
The " Charmer of an idle age,
An " Empty warbler, breathing lyre
The " Wanton gale of fond deſire.

In

In the anapæſtic meaſure, every third ſyllable is accented, and the multitude of ſhort ſyllables gives the verſe an air of livelineſs, well ſuited to cheerful ſubjects; as,

2 2 1 2 2 1 2 2 1

"Not a pine in my grove is there ſeen

2 2 1 2 2 1 2 2 1

But with tendrils of woodbine is bound."

SHENSTONE.

Sometimes a ſyllable is omitted in the firſt foot; as,

2 1 2 2 1 2 2 1

"Old Plato that learned divine."

An alexandrine is a heroic verſe of twelve ſyllables and is of the iambic meaſure; as,

"Who guides the vengeance of mechanic power,

2 1 2 1 2 2 1 2 1 2 1

To blaſt--the wa--tery world--and guard--the peace-

2 1

ful ſhore." Proſpect of Peace.

With reſpect to the pauſes of our verſe, which conſtitute an eſſential article, I ſhall only obſerve that they are of two kinds; the ceſural pauſe, and the final.

The ceſural pauſe happens in almoſt every line of heroic verſe and after almoſt every ſyllable: But it is moſt graceful after the 4th, 5th, 6th or 7th ſyllables.

After the fourth; as,

"Know then thyſelf; preſume not God to ſcan."

POPE.

After the 5th, 6th and 7th in the following lines;

"Men would be angels, angels would be Gods.
Aſpiring to be Gods, if angels fell;
Aſpiring to be angels, men rebel." POPE.

And it very frequently happens that either the ſenſe or harmony or both require two or more ſemi-pauſes; as,

"To him no high, no low, no great, no ſmall;
He fills, he bounds, connects, and equals all."

POPE.

The final pauſe muſt be obſerved at the end of every line, whether there be a ſtop in the ſenſe or not. Thus in reading theſe lines

" And who but wiſhes to invert the laws
Of order, ſins againſt th' eternal cauſe."

The voice muſt be ſuſpended at the cloſe of the firſt line, but not elevated or depreſſed. And it may be obſerved that in the ſecond line, there is a pauſe after the third ſyllable.

The nature of the ceſural pauſe is well conſidered in Kaim's Elements of Criticiſm; and the final pauſe, in Sheridan's Rhetorical Grammar.

To read verſe with propriety, let the following rules be obſerved.

1. All the words ſhould be pronounced juſt as they are in proſe.

2. The voice ſhould bound from accent to accent, and no ſtreſs ſhould be laid on unaccented ſyllables.

3. The emphaſis ſhould be obſerved as in proſe.

The pauſes, which are marked by the ſenſe, and may be called *ſententiał*, ſhould be obſerved as in proſe. But the ceſural and final pauſes, which are deſigned merely to add harmony to verſe, and depend on the ſtructure of it, require only a ſuſpenſion of the voice without elevation or depreſſion. Where theſe points are obſerved in reciting verſe, if it then be ungraceful, it is the author's fault, not the reader's.

PUNCTUATION.

Abridged from Dr. Lowth.

Punctuation is the art of marking in writing the ſeveral pauſes or reſts between ſentences and the parts of ſentences.

As the ſeveral articulate ſounds, the ſyllables and words, of which ſentences conſiſt, are marked by letters; ſo the pauſes, between ſentences and their parts, are marked by points.

The different degrees of connection between the parts

parts of ſentences, require a great variety of pauſes of different lengths; yet, to expreſs this variety, we uſe only four points. For this reaſon the doctrine of punctuation muſt neceſſarily be imperfect and not reducible to preciſe rules.

But a few general remarks on this ſubject may be uſeful in directing the judgment of the learner.

The points uſed to make the pauſes between ſentences and their ſeveral parts, are the period, colon, ſemicolon, and comma. The proportional quantity of time between theſe may be, as, ſix, four, two and one.

The period is the whole ſentence complete in itſelf, wanting nothing to make a full and perfect ſenſe, and not connected in conſtruction with a ſubſequent ſentence.

The colon or member, is a chief conſtructive part, or greater diviſion of a ſentence.

The ſemicolon or half member, is a leſs conſtructive part or ſubdiviſion of a ſentence or member.

A ſentence or member is again ſubdivided into commas or ſegments; which are the leaſt conſtructive ſenſe of a ſentence or member, in this way of conſidering it; for the next ſubdiviſion would be the reſolution of it into phraſes and words.

In order the more clearly to determine the proper application of the point which marks it, we muſt diſtinguiſh between an imperfect phraſe, a ſimple ſentence, and a compound ſentence.

An imperfect phraſe contains no aſſertion, or does not amount to a propoſition or ſentence.

A ſimple ſentence has but one ſubject, and one finite verb.

A compounded ſentence has more than one ſubject, or one finite verb, either expreſſed or underſtood; or it conſiſts of two or more ſimple ſentences connected together.

In a ſentence, the ſubject and the verb may be each of

of them accompanied with ſeveral adjuncts; as the object, the end, the circumſtance of time, place, and manner, and the like: and this, either immediately, or mediately; that is, by being connected with ſomething which is connected with ſome other; and ſo on.

If the ſeveral adjuncts affect the ſubject or the verb in a different manner, they are only ſo many imperfect phraſes; and the ſentence is ſimple.

A ſimple ſentence admits of no point by which it may be divided, or diſtinguiſhed into parts.

If the ſeveral adjuncts affect the verb in the ſame manner, they may be reſolved into ſo many ſimple ſentences; the ſentence then becomes compounded, and it muſt be divided into its parts by points.

For, if there are ſeveral ſubjects belonging in the ſame manner to one verb, or ſeveral verbs belonging in the ſame manner to one ſubject, the ſubjects and verbs, are ſtill to be accounted equal in number: for every verb muſt have its ſubject, and every ſubject its verb; and every one of the ſubjects or verbs, ſhould or may have its point of diſtinction.

EXAMPLES.

"The paſſion for praiſe produces excellent effects in women of ſenſe." Addiſon, Spect. No. 73. In this ſentence *paſſion* is the ſubject, and *produces* the verb: Each of which is accompanied and connected with its adjuncts. The ſubject is not paſſion in general, but a particular paſſion determined by its adjunct of ſpecification, as we may call it, the paſſion *for praiſe*. So likewiſe the verb is immediately connected with its object, *excellent effects*; and mediately, that is, by the intervention of the word *effects*, with *women*, the ſubject in which theſe effects are produced; which again is connected with its adjunct of ſpecification; for it is not meant of women in general, but of women *of ſenſe* only. Laſtly, it is to be obſerved, that the verb is connected with

with each of these several adjuncts in a different manner; namely, with *effects*, as the object; with *women*, as the subject of them; with *sense*, as the quality or characteristic of those women. The adjuncts therefore are only so many imperfect phrases; the sentence is a simple sentence, and admits of no point, by which it may be distinguished into parts.

"The passion for praise, which is so very vehement in the fair sex, produces excellent effects in women of sense." Here a new verb is introduced, accompanied with adjuncts of its own; and the subject is repeated by the relative pronoun *which*. It now becomes a compounded sentence, made up of two simple sentences, one of which is inserted in the middle of the other; it must therefore be distinguished into its component parts by a point placed on each side of the additional sentence.

"How many instances have we [in the fair sex] of chastity, fidelity, devotion? How many ladies distinguish themselves by the education of their children, care of their family, and love of their husbands; which are the great qualities and atchievements of womankind; as the making of war, the carrying on of traffic, the administration of justice, are those by which men grow famous, and get themselves a name." Ibid.

In the first of these two sentences, the adjuncts *chastity*, *fidelity*, *devotion*, are connected with the verb by the word *instances* in the same manner, and in effect make so many distinct sentences: "How many instances have we of chastity? How many instances have we of fidelity? How many instances have we of devotion?" They must therefore be separated from one another by a point. The same may be said of the adjuncts, "education of their children, &c" in the former part of the next sentence: as likewise of the several subjects, "the making of war, &c." in the latter part, which have in effect

each their verb; for each of theſe "is an atchievement by which men grow famous."

As ſentences themſelves are divided into ſimple and compounded, ſo the members of ſentences may be divided into ſimple and compounded members: for whole ſentences, whether compounded or uncompounded, may become members of other ſentences, by means of ſome additional connection.

Simple members of ſentences cloſely connected together in one compounded member, or ſentence, are diſtinguiſhed or ſeparated by a comma: as in the foregoing examples.

So likewiſe, the caſe abſolute; nouns in appoſition, when conſiſting of many terms; the participle with ſomething depending on it; are to be diſtinguiſhed by the comma: for they may be reſolved into ſimple members.

When an addreſs is made to a perſon; the noun, anſwering to the vocative caſe in Latin, is diſtinguiſhed by a comma.

EXAMPLES.

"This ſaid, he form'd thee, Adam; thee, O man, Duſt of the ground."

"Now morn, her roſy ſteps in th' eaſtern clime, Advancing, ſow'd the earth with orient pearl."

Milton.

Two nouns, or two adjectives, connected by a ſingle copulative or disjunctive, are not ſeparated by a point; but when there are more than two, or where the conjunction is underſtood, they muſt be diſtinguiſhed by a comma.

Simple members connected by relatives, and comparatives, are for the moſt part diſtinguiſhed by a comma, but when the members are ſhort, in comparative ſentences; and when two members are cloſely connected by a relative reſtraining the general notion of the antecedent to a particular ſenſe; the pauſe becomes almoſt inſenſible, and the comma is better omitted. EXAMPLES.

EXAMPLES.

"Raptures, tranſports, and extaſies, are the rewards which they confer: ſighs and tears, prayers and broken hearts, are the offerings which are paid to them." Addiſon, Ibid.

"Gods partial, changeful, paſſionate, unjuſt;
Whoſe attributes were rage, revenge, or luſt."
Pope.

"What is ſweeter than honey? and what is ſtronger than a lion?"

A circumſtance of importance, though no more than an imperfect phraſe, may be ſet off with a comma on each ſide, to give it greater force and diſtinction.

EXAMPLE.

"The principle may be defective or faulty; but the conſequences it produces are ſo good, that, for the benefit of mankind, it ought not to be extinguiſhed." Addiſon, Ibid.

A member of a ſentence, whether ſimple or compounded, that requires a greater pauſe than a comma, yet does not of itſelf make a complete ſentence, but is followed by ſomething cloſely depending on it, may be diſtinguiſhed by a ſemicolon.

EXAMPLE.

"But as this paſſion for admiration, when it works according to reaſon, improves the beautiful part of our ſpecies in every thing that is laudable; ſo nothing is more deſtructive to them, when it is governed by vanity and folly." Addiſon, Ibid.

Here the whole ſentence is divided into two parts by the ſemicolon; each of which parts is a compounded member, divided into its ſimple members by the comma.

A member of a ſentence, whether ſimple or compounded, which of itſelf would make a complete ſentence, and ſo requires a greater pauſe than a ſemicolon, yet is followed by an additional part, making

a

a more full and perfect ſenſe, may be diſtinguiſhed by a colon.

EXAMPLE.

"Were all books reduced to their quinteſſence, many a bulky author would make his appearance in a penny paper: there would be ſcarce any ſuch thing in nature as a folio: the works of an age would be contained on a few ſhelves: not to mention millions of volumes, that would be utterly annihilated."

Addiſon, Spect. No. 124.

Here the whole ſentence is divided into four parts by colons: the firſt and laſt of which are compounded members, each divided by a comma; the ſecond and third are ſimple members.

When a ſemicolon has preceded, and a greater pauſe is ſtill neceſſary; a colon may be employed, though the ſentence be incomplete.

The colon is alſo commonly uſed, when an example, or a ſpeech is introduced.

When a ſentence is ſo far perfectly finiſhed, as not to be connected in conſtruction with the following ſentence, it is marked with a period.

In all caſes, the proportion of the ſeveral points in reſpect to one another, is rather to be regarded, than their ſuppoſed preciſe quantity, or proper office, when taken ſeparately.

Beſide the points, which mark the pauſes in diſcourſe, there are others which denote a different modulation of the voice in correſponding with the ſenſe. Theſe are

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The interrogation point,	thus marked	?
The exclamation point,		!
The parentheſis,		()

The interrogation and exclamation points are ſufficiently explained by their names: they are indeterminate as to their quantity or time, and may be equivalent in that reſpect to a ſemicolon, a colon, or a period, as the ſenſe requires. They mark an elevation of the voice. The